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AIMÉE DUPONT
LOUISE HOMER

PHOTO ERA

The American Journal of Photography

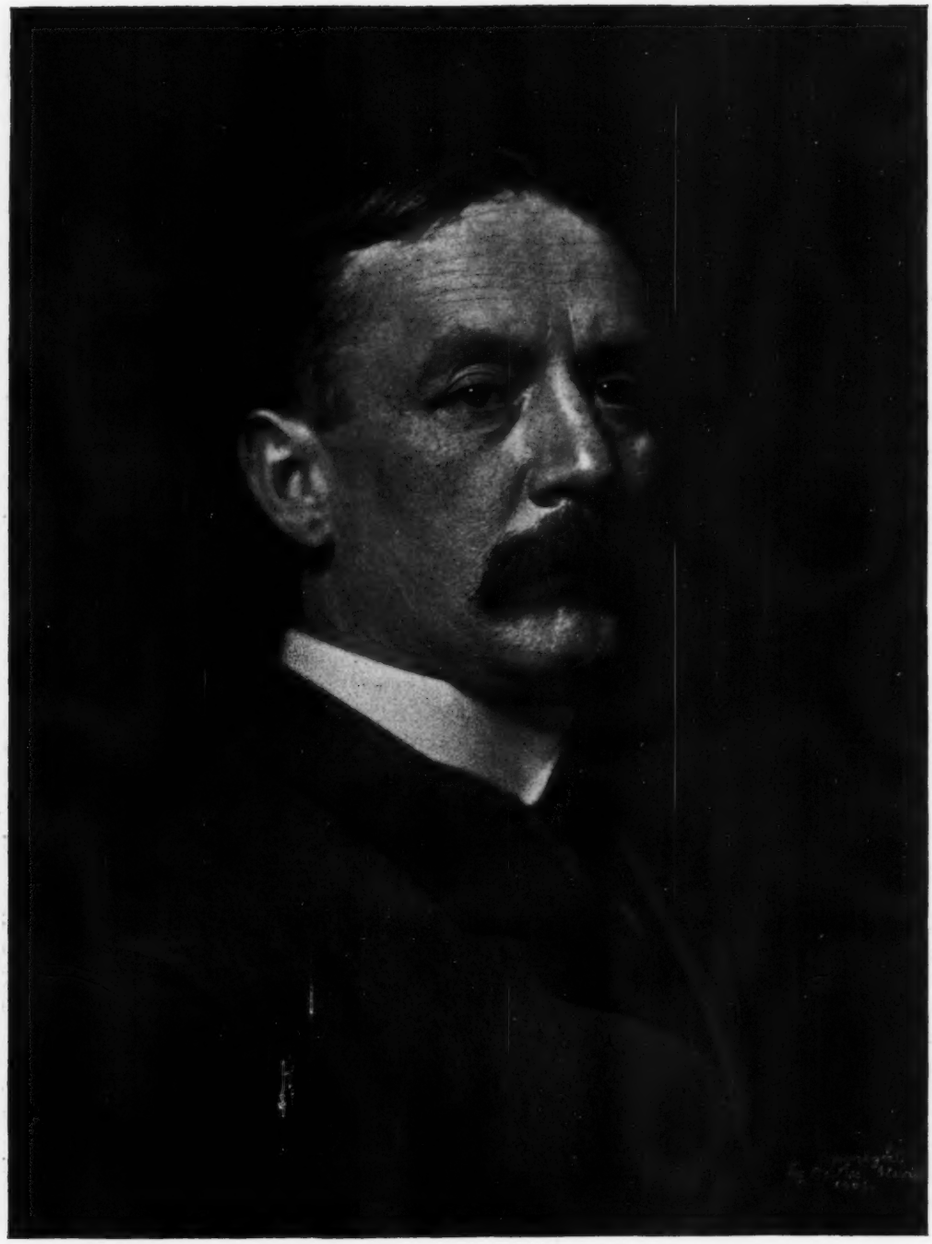
VOL. XIV MAY, 1905 NUMBER 5

AMERICAN MUSICAL GENIUS AS INTERPRETED BY PHOTOGRAPHY

WILFRED A. FRENCH, A.M.

For over four centuries the portrait painter has held undisputed sway in the interpretation of character as expressed by the human face. We refer to the masterly creations of Velasquez, Leonardo, Michelangelo, Rembrandt, Hals, Reynolds and Sargent — to cite a few of the brighter lights in portraiture — rather than to the apocryphical achievements of an Apelles of a brilliant, but extremely remote, period in the history of art. The thought that the brush or chisel might, some day, be surpassed by another vehicle of artistic expression, probably never entered even the most visionary of minds. The effect produced by the first announcement of Daguerre's discovery — astonishment, wonder, incredulity — is history. The daguerreotype is still believed by many to be the greatest of all discoveries and we certainly hold a similar view. Not only that, but we were among the first to proclaim photography, as developed during the past few years, one of the fine arts and a rival of painting as a medium of artistic expression. The day has long since passed, when photography could, with truth, be designated as a mere mechanical art; and he who would preach that doctrine will find no believers in an enlightened community. The fact may as well be emphasized here, as anywhere, that the photographer has entered the arena of art, prepared to measure lances with the painter and the sculptor. If a painter, jealous of the inroads photography has made upon his preserves, desires to score a point against photography by calling attention to the purely mechanical work of a certain class of photographers, he displays either ignorance or prejudice. We ourselves have little sympathy with that kind of photography; it is only the art-side of photography that we recognize and encourage. One might be led to believe, therefore, that the quality of the painters' art is uniformly excellent and that the painter arrogated to himself all that is artistically worthy. It would be folly to assert that no bad pictures are being painted. Very little of all that is produced in the realm of art — poetry, music, painting and photography — deserves serious consideration, *i.e.*, from an artistic point of view. The difficulty with some of our friends of the brush is, that they constantly move within narrow limits, devoting themselves to their art with such ardor as to lose sight of the development and application of another art — photography — which, recently, one of their number was pleased to call "nothing but a mechanical art." To him, we fancy, photography must appear like a bogy. In truth, there is a class of painters which views with apprehension and dread the wonderful growth of photography and its general recognition, in Europe as well as America, as a fine art, and firmly refuse even to discuss the subject. Do they remember to have heard the old saying "There are none so blind as those that will not see"?

On the other hand, there are painters, who, like the late J. Wells Champney, have cordially welcomed photography as a sister art. They even practice it, realizing that, like painting, photography not only has a mechanical side, but, as a means of expressing character and beauty, has even greater possibilities. What the palette and the brush is to the painter, the camera, lens and plate are to the photographer. There are the apparatus and the materials! They need but the guiding hand of an artist to produce a thing of lasting joy — a masterpiece. There



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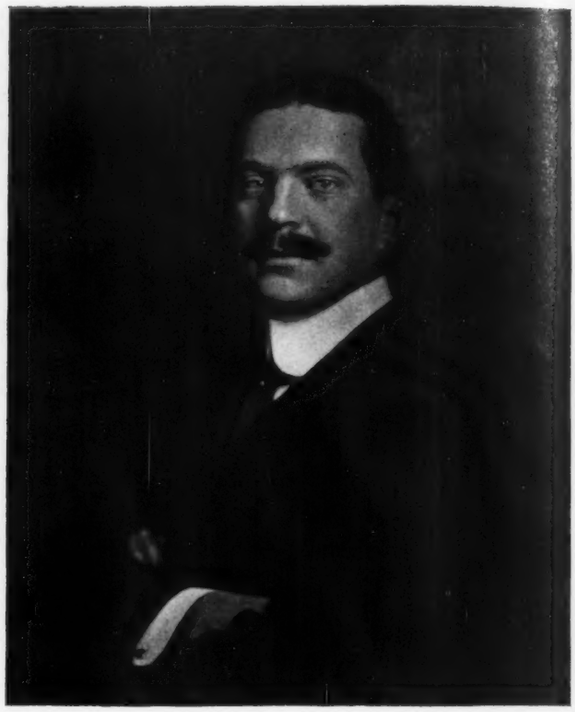
HORATIO PARKER

CARO
EMIL MOLLENHAUER

MORRIS BURKE PARKINSON
GEORGE PROCTOR



GARO
WALLACE GOODRICH

is, thus, a close resemblance between the fine arts, for the same art-principles underlie them all. Conception of design, beauty, form, composition, unity, balance, — all these are elements which must be present in a production, if it deserve to be considered as a work of art. Not until then can its creator be regarded as an artist, be he poet, painter, dramatist, musician or whatever be his means of artistic expression. This class, therefore, includes the photographer, whose work, as developed during the last few years, is ranked next to painting. The development alluded to here has no reference to the mechanical process, but to the artistic activity of the men and women who use photography merely as a vehicle of artistic expression.

Recognizing the close relationship of art and music, the entertainment committee of the New England Photographers' Association, at its annual convention in Boston, 1902, substituted an orchestral concert, with eminent soloists assisting, for the usual dramatic or *al fresco* entertainment, thereby bringing the sister arts still nearer together. The results of that happy and harmonious blending of art and music, as exemplified on that occasion — still fresh in the minds of those who were present — proved to be of an enduring and far-reaching character. In listening, under ideal conditions, to standard musical compositions, splendidly performed, the photographers must have felt the inspiring and quickening influence of the language of their sister art, creative, as well as interpretive. As a source of mere pleasure to the senses, the concert was a most emphatic success; indeed, the photographers expressed their enthusiastic delight not only in the usual manner, but, in analyzing the aesthetic quality of the music, evidenced intelligent appreciation of the very elements they were striving to infuse into their own work.

The musician, too, received valuable impressions regarding an art but little understood by him. He recognized in the large array of artistic productions a constructive process and a pliable means of artistic expression, based upon the same principles which he systematically applies to his own

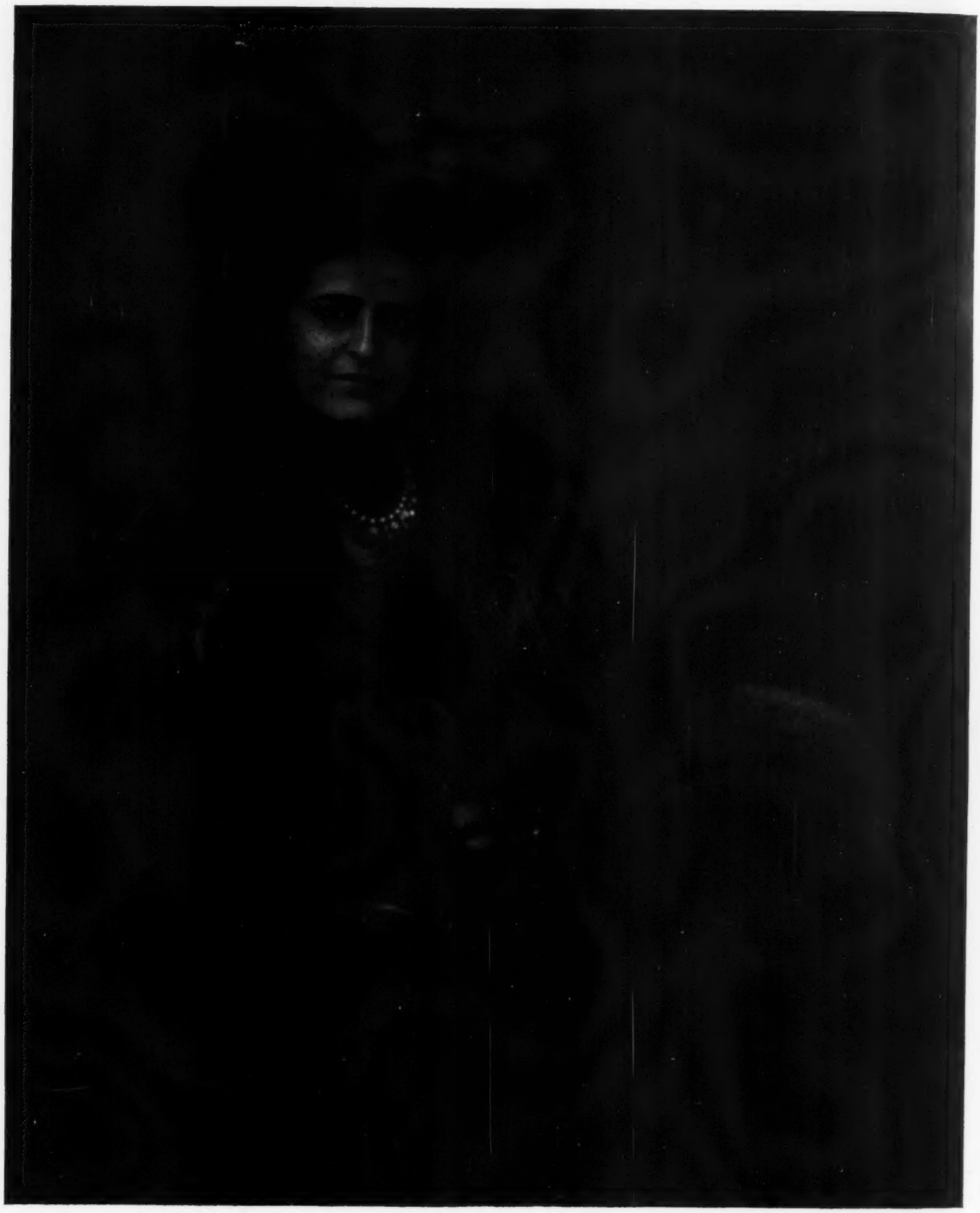
MEREDITH JANVIER
HAROLD RANDOLPH

MORRIS BURKE PARKINSON
FRANCIS ROGERS

art, creative or executive. He discovered that, by photography, a person, imbued with true artistic instincts, possessed of an artistic temperament and having suitable technical proficiency, could give rein to his artistic spirit and poetic fancy and play to his imagination and taste, in the production of pictures upon which he might stamp his individuality. He obtained a clearer understanding of the elements that unite poetry, art and music. Photography, then, was not a mere mechanical art — a trade, as was maintained by an artist-member of his club; it was a fine art, pure and simple.

As for ourselves, we were stimulated by the desire to bring the photographic art closer home to the musician, acquainting him with the artistic possibilities of an art of which he knew but little. To carry out this idea in a manner original with us, we conceived the idea of using the musician as a model, with the photographer as the portraitist, suggesting to the latter that he employ every means in his power to secure a likeness that should be natural, characteristic and true. Finding the portraitist open to suggestions and glad to cooperate with us in the consummation of the plan, we sent a direct invitation to native-born American musicians, of merit and distinction, to sit for their portraits to eminent photographic artists selected by us for this purpose, at the same time informing them of the nature of our enterprise.

Our preference, as distinctly expressed to the artists to whom we entrusted this important task, was for pictures executed in the advanced school of photographic art, which lends itself quite readily to breadth and simplicity of treatment and the rendering of atmosphere and modeling. The results fully realized our expectations. We did not underrate the capability of our artists. They have produced pictures which are not only, in the ordinary sense, speaking likenesses, but rise high above the level of artistic excellence to which the camera has already attained. They are quite in a class by themselves — in an atmosphere wholly their own. These pictures are of



CONLY STUDIO
MARY HISSEM DE MOSS

GARO
LILLIAN NORDICA

GARO MARIE NICHOLS

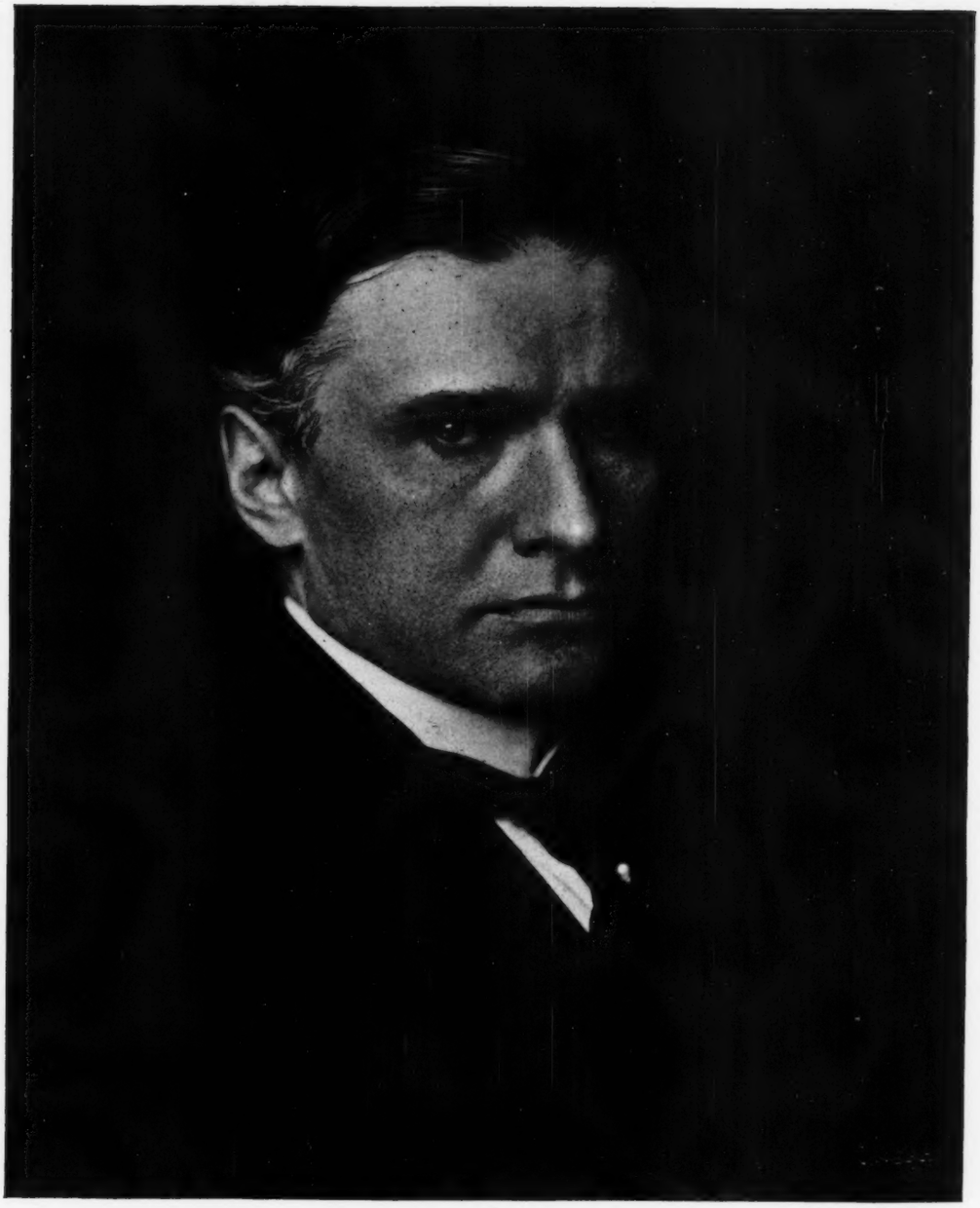
permanent value; not of the vague, frail, tentative sort, but of honest, hearty, solid workmanship, proclaiming vitality and power, and calculated to stand the test of time. They show how admirably the artist has understood the inner man, has appreciated, seized and reproduced the powers of intellect, character and imagination to a degree, quite on a plane with the best that is attainable by the painter and which must be honored by the term — interpretation. In the case of the conductor, who leads large choral or orchestral forces to sublime heights of musical expression, we are forced to admire the intellectual strength, magnetic personality, decision, authority and imaginative qualities, so essential to the attainment of artistic success. The portrait of the singer — another exemplar of musical genius, be it an interpreter of heroic music or one of classic

ZAIDA BEN YUSUF OLIVE MEAD

song — speaks to us of dignity and repose, lofty purpose and genial disposition, which we love to associate with the personality of the lyric artist. When we gaze upon the honest and kindly presentment of the composer — the tone-poet and architect of the musical structure — we imagine that we are looking into his very soul. There is no concealment, no posing for effect. His very thoughts are ours for the moment, but we cannot follow him in his flights of fancy, into the realm of melody, a world beyond our reach — unknown to us.

In forming this aggregation of American musical genius, we have confined ourselves to living and native-born Americans who have, in one way or another, rendered conspicuous service to the development of musical art in this country. Preference is given to those who are identified with American musical life of to-day, thus refuting the statement, so frequently made, that America derives all its best art from Europe. To be sure there is always a class of people which patronizes a foreign product, regardless of quality, to the detriment of the native article. This is also true of works of art and even the artists themselves; and, in competing with transitory foreigners — favored by the glamour of eccentricity — the American often has a hard struggle for existence, unless afforded opportunities on equal terms by a fair-minded impresario. Fortunately the appreciation of the American musician, both as creator and interpreter, is growing fast, at home as well as abroad, and we esteem it a privilege to be able to present to an intelligent and art-loving public, in a noble series of portraits, the representatives of American musical art.

Thus, the hearty and sympathetic cooperation of two artists — the photographer and



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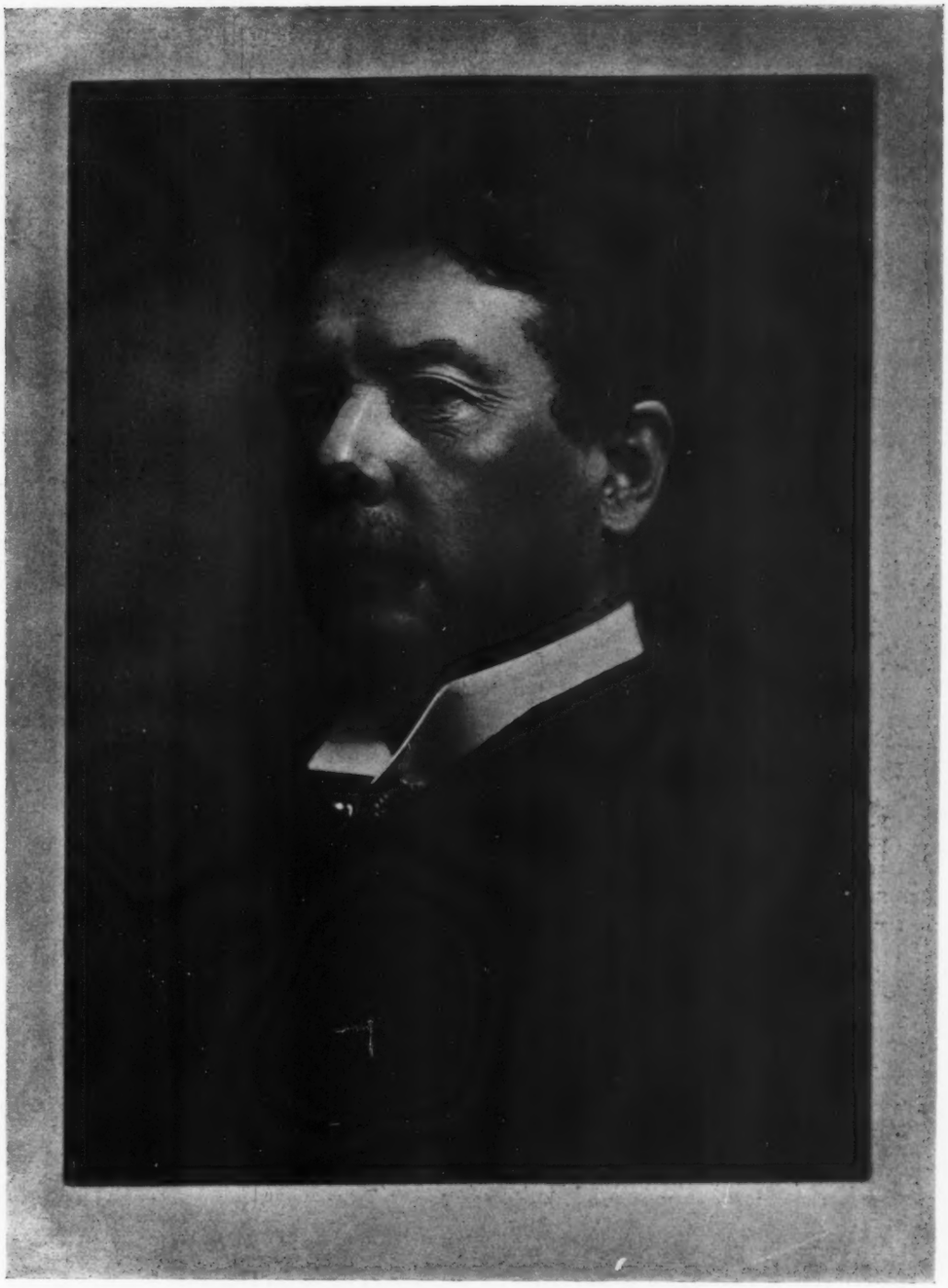

MORRIS BURKE PARKINSON
G. W. CHADWICK

J. C. STRAUSS
ERNEST RICHARD KROEGER

J. EDWARD ROSCH
CHARLES GALLOWAY

the musician — has resulted in an achievement of art-interpretation, never before equaled in this country, and it is with sincere pleasure that we offer it, in its present form, as a tribute to American musical greatness of a period, which may well be regarded as an important and permanent step towards the formation of a national school of music. In referring individually to the distinguished subjects of our portraits, as we now shall, it would be foreign to the nature of this article to dwell at length on their merits or their achievements. We shall, therefore, mention only the most important facts connected with each artist, by reason of which he or she has attained celebrity. But, successful as has been the task we set ourselves, it leaves much to be desired, for we are obliged to acknowledge our inability to secure portraits of several distinguished musicians of American birth, which would have enhanced the value of our collection very appreciably. Inaccessibility, or indifference to our project, is our excuse for not producing portraits of such notable artists as Maud Powell, Leonora Jackson, George Hamlin, Van der Stucken, Edith Walker, Emma Eames and David Bispham. With our esteemed friend Edward MacDowell it is simply a chronic case of aversion to the camera — seemingly his *bête noire*. This shyness, neither explicable nor excusable, is the cause of our inability to obtain the portrait of this distinguished pianist-composer.

JOHN KNOWLES PAINE — composer. Oratorio "St. Peter"; symphony in C minor, "Spring Symphony"; cantata "Nativity"; opera "Azara," etc. Since 1875 professor of music at Harvard University, Cambridge, Massachusetts.

HORATIO WILLIAM PARKER — composer. Oratorios, "Hora Novissima," "Saint Christopher" and "The Wanderer's Psalm"; symphony in C minor; cantata "The Holy Child," etc. Since 1894 professor of music at Yale University, New Haven, Connecticut.

GEORGE WHITEFIELD CHADWICK — composer. Overtures of "Rip Van Winkle,"

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EVTA KILESKI

RUDOLF EICKEMEYER, JR.
ISABELLE BOUTON

"Thalia" and "Melpomene"; "Judith," a lyric drama; symphony No. 3 in F major; choral works "Phoenix Expirans," "Lily Nymph," "Columbian Ode," etc. Since 1897 director of New England Conservatory, Boston, Massachusetts.

MRS. H. H. A. BEACH — composer and pianist. "Gaelic Symphony"; concerto for pianoforte and orchestra; mass in E flat; sonata for piano and violin; "Festival Jubilate" for chorus and orchestra, etc. As a pianist she possesses uncommon gifts and takes high rank.

ARTHUR FOOTE — composer. For piano, "Five Poems (after Omar Khayyam)"; quartet in C for strings; quintet in A minor for piano and strings; orchestral suite in D minor; "Farewell to Hiawatha," for baritone solo, male chorus and orchestra, etc. Organist at First Unitarian Church, Boston, Massachusetts.

MADAME LILLIAN NORDICA — dramatic soprano. Principal operatic rôles — Marguerite, Leonora, Aida, Valentine, Elsa, Isolde, Bruennhilde, Kundry, La Gioconda.

MRS. LOUISE HOMER — dramatic contralto. Principal operatic rôles — Amneris, Fides, Orpheus, Laura, Venus, Ortrud.

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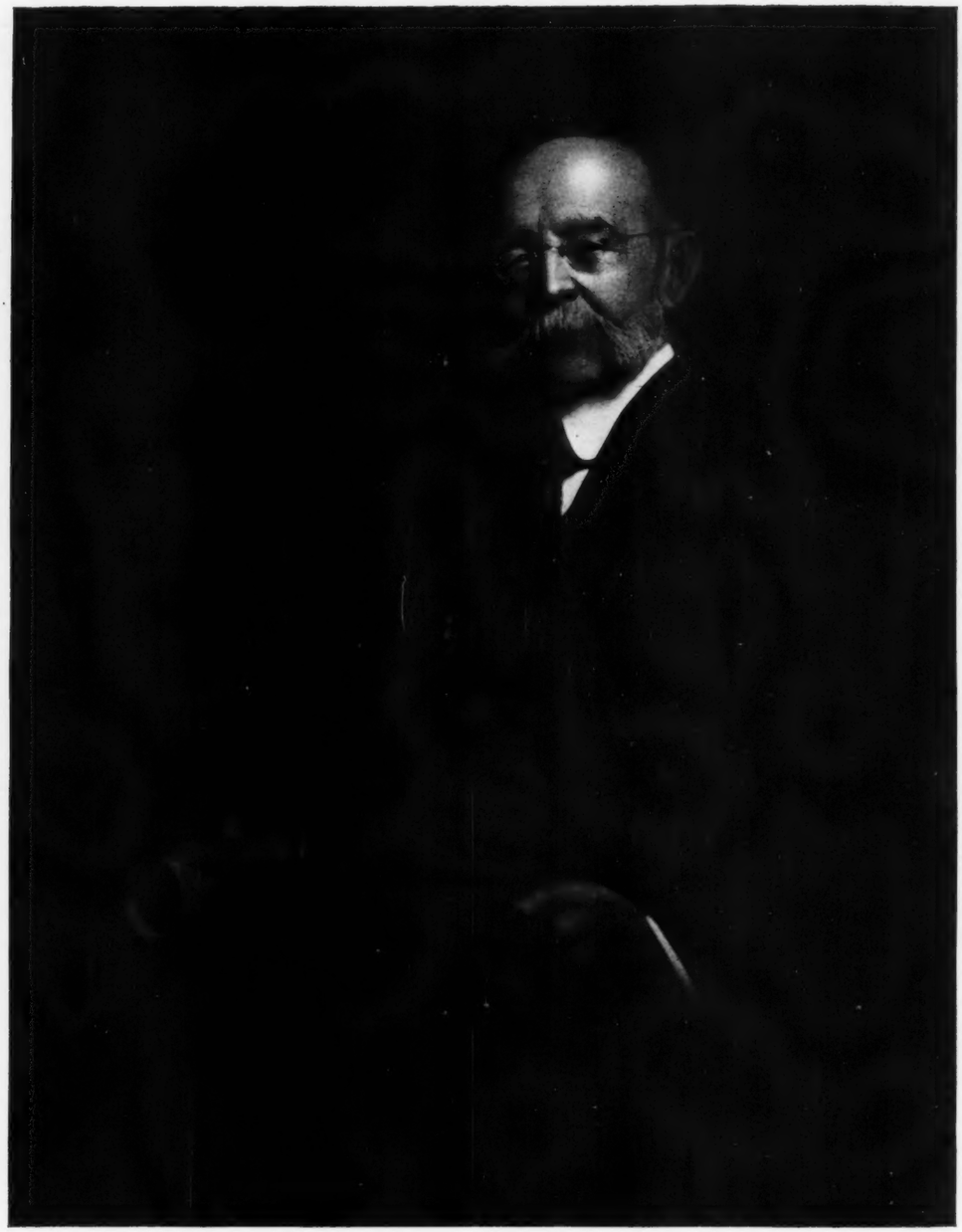
MISS JESSIE M. RINGEN — contralto. Concert singer. Possesses comprehensive



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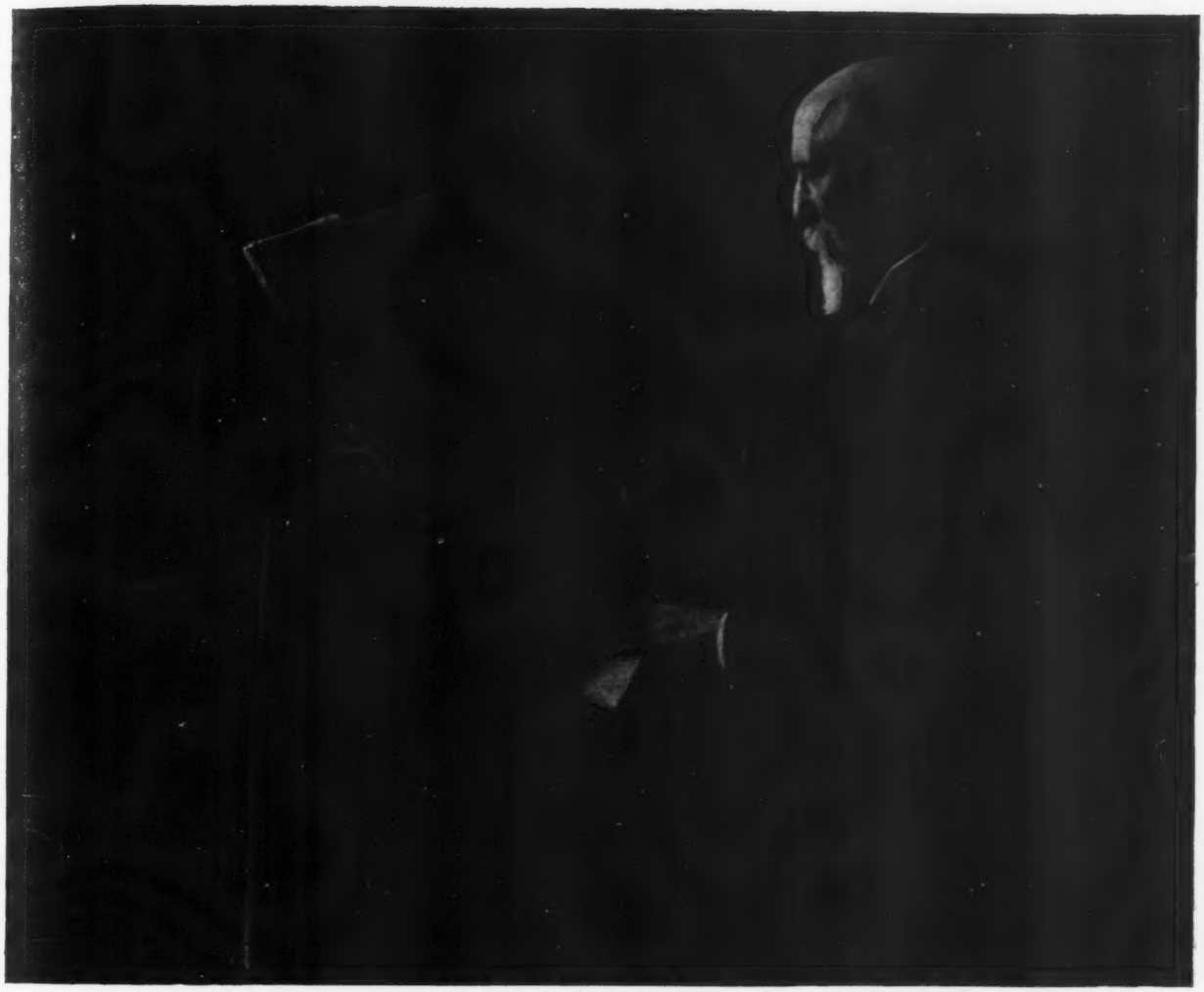
JOHN K. PAINE



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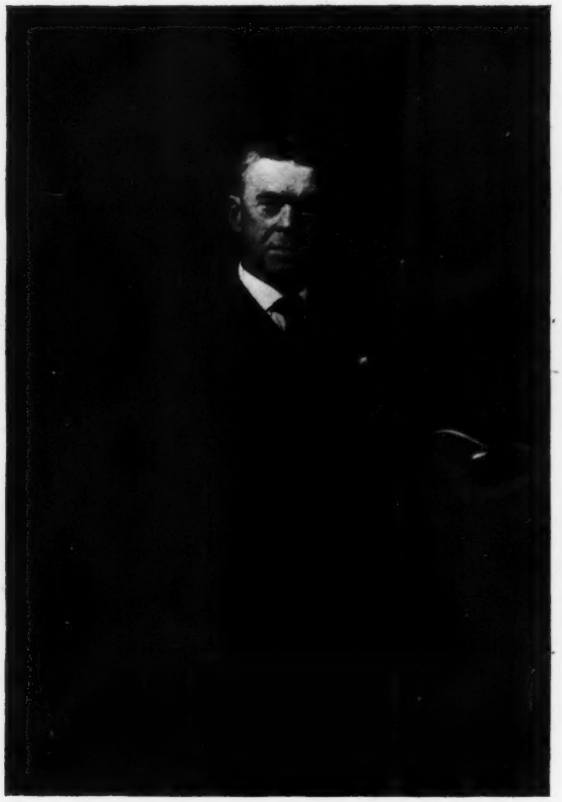

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GERTRUDE MAY STEIN (Mrs. Leon O. Bailey) — soprano. Concert and oratorio singer.

THEODORE VAN YORX — dramatic tenor. Opera, concert and oratorio singer. Soloist at St. Thomas' Episcopal Church, New York City.

FRANCIS ROGERS — baritone. Oratorio and concert singer and successful interpreter of German *Lieder*. Solo bass at the South Dutch Reformed Church, New York City.

EMIL MOLLENHAUER — conductor, both orchestral and choral. Conductor of the Handel and Haydn Society and Apollo Club, Boston, Massachusetts; the Newburyport Choral Union; the Salem Oratorio Society; the Brockton Choral Union and the Boston Festival Orchestra. Also an accomplished violinist and pianist.

WALTER DAMROSCH — conductor and composer. Conductor of the New York Symphony Orchestra. Composed "Scarlet Letter" and "Cyrano de Bergerac" (operas); the Manila Te Deum; piano and violin sonatas; songs, etc.

CLARENCE EDDY — concert organist. Author of "The Church and Concert Organist" and "The Organ in Church."

CHARLES GALLOWAY — church and concert organist. Organist and director of the

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music at St. Peter's Episcopal Church and also at the Scottish Rite Cathedral, and conductor of the Apollo Club, St. Louis, Missouri.

BENJAMIN J. LANG — organist, pianist and conductor. Conductor of the Cecilia Society and organist of King's Chapel, Boston, Massachusetts. Also pianist of brilliant attainments.

WALLACE GOODRICH — organist and conductor. Organist of Trinity Church and conductor of the Choral Art Society, Boston. Also conductor of the Worcester Music Festivals and instructor at the New England Conservatory of Music, Boston, Massachusetts.

ERNEST RICHARD KROEGER — pianist, composer and lecturer. Composer of orchestral suite "Lalla Rookh" (based on Thomas Moore's poem) and numerous orchestral and pianoforte pieces and songs. Probably the best-equipped lecturer on musical topics in the United States. Director of the Kroeger School of Music at St. Louis, Missouri.

HAROLD RANDOLPH — pianist and, since 1898, director of the Peabody Conservatory of Music, Baltimore, Maryland.

GEORGE W. PROCTOR—pianist. Instructor of piano at the New England Conservatory of Music, Boston, Massachusetts.

MISS MARIE NICHOLS — concert violinist.

MISS OLIVE MEAD — concert violinist, also founder and director of the string quartet bearing her name.

MAX BENDIX — concert violinist and conductor. Was especially engaged to act as concertmaster at the Wagner performances at the Metropolitan Opera House in New York this season. Was one of the conductors of the St. Louis exposition orchestra, filling a similar position at the World's Fair in Chicago.

CHARLES WESLEY HEARN MRS. H. H. A. BEACH

MOONLIGHT PHOTOGRAPHY

JOHN BOYD

Night photography is a fascinating pursuit, but yet it is not successfully followed by many. It has apparently too many intricacies for the average amateur, and the professional will not take it up because it does not "pay." Of the many forms of night photography there is none more abused than "moonlight" scenes, which in the main are nothing more than daylight underexposures in a new guise, but nevertheless sailing under false colors. There is really no need that we should have to palm off on our friends or the public these fraudulent products of ours, when with a little trouble we can produce the genuine article in all its beauty, and then, if we desire to have our work criticized, by even the severest of critics, there will be nothing found in it to condemn us.

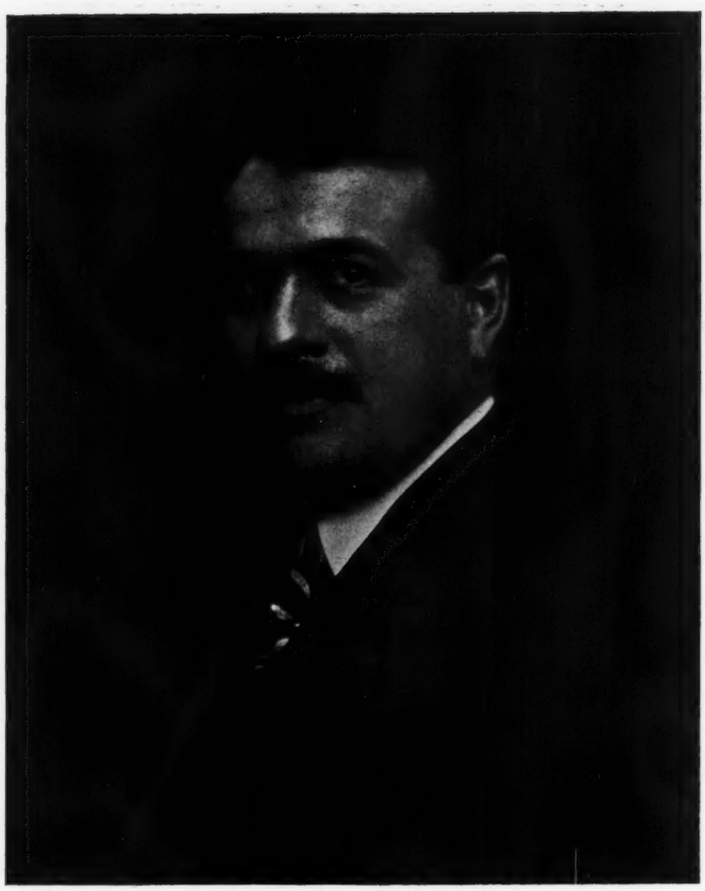
I do not propose to ignore the attaining of any special result by a skilful combination, such as can be practised by those who have true artistic training, or by those who would emulate these leaders, and to these latter I would speak of how these results are reached.

Moonlight photographs may be said to consist of two classes: one where the view is taken by the light of the queen of night, the other including her majesty as part of the scene. It is possible to make pictures by Luna's light that closely resemble that obtained by Sol's reflected rays; but if we only want daylight effects, there is actually no use wasting good time by exposing our plates at night, for at such a time we want pictures that will speak for themselves.

RUDOLF EICKEMEYER, Jr. LILLIAN BLAUVELT

The lesson therefore that we wish to impart is how to take night pictures that will look like what we are accustomed to see when the sun sinks behind the horizon, and the moon shines in all her splendor, and I might as well add right here that he who is to enter this field of work will need to be blessed with lots of enthusiasm, unlimited patience, and a stock of good nature, — in fact, a friend aptly put it when he remarked that "plenty of patience and non-halation plates comprised the largest portion of his outfit." A person may set up his camera anywhere in daylight, and not call forth remark; but let him bring it out after dark, and he will find that human beings are the most inquisitive animals of the many that inhabit the earth.

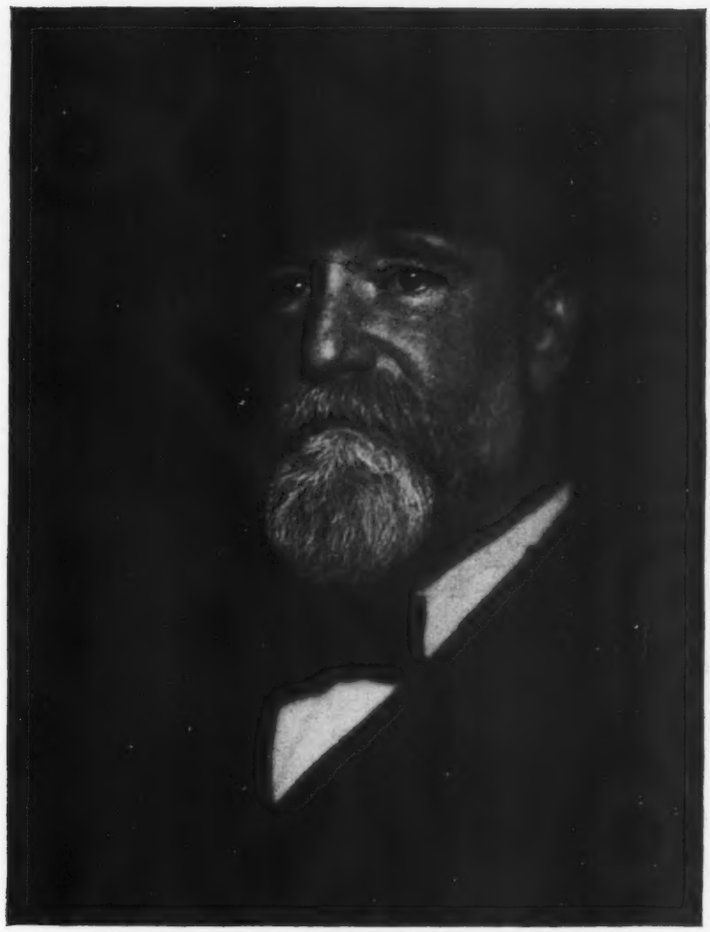
The requisites needed for photography by the light of the moon are few. Non-halation plates, as just stated, are indispensable, and if they are color corrected for yellow rays they form an ideal combination, and one that will prove equal to every requirement. A strong tripod, and a stay to clamp the legs, will prove a comfort if we have to set up on uneven ground or hard



HOLLINGER & CO. THEODORE VAN YORX

pavements. A lens of the longest focus for scenes that are to include the image of the moon is necessary to get a diameter that will accord with what the eye is accustomed to see. Any of the double lenses whose front and back combinations give twice the focal length of the combined series will answer every need.

We are now ready for work, and will begin at the easy end of the job. The moon is shining bright, and there is not a cloud to be seen. A long winding road up the distant hillside is as clearly defined as it would be at noon; the bridge across the creek at our feet throws its heavy shadows down into the depths of the water, but the railings are stereoscopically prominent in the slanting light. There is a fringe of bushes and an odd tree in the middle distance which breaks up the space in the rising ground. We have seen it often by daylight, but it has never appealed to us until now. We of course wish to picture it, endeavoring to portray the silvery effect and uniform softness that is apparent in every foot of it. The camera is set up, the focus obtained, and then corrected by the scale which every box should have on its baseboard. Use the swing-back to bring the foreground to a uniform focus with the distant hill, for in this work it is not expedient to stop down the lens to obtain definition. A fast plate is in the holder, the working aperture of the lens is f. 8, and we give an exposure of twenty minutes. Should the scene have been one with a heavy foreground, the time might readily be increased to forty or even sixty minutes, according to the amount of detail required.



PIRIE MACDONALD CLARENCE EDDY

We shall next take up the picturing of the moon itself in a scene, and it were better for this that we choose a night when light clouds are fleeting across the sky. There are several ways of doing this, but only the easiest and best of them will be here explained. Let us first, however, consider the motion of the moon in relation to the earth, and learn to escape what many have obtained in their early attempts — an elongated streak, whose length increased with the exposure. We should know that the moon will travel its own diameter in slightly less than two minutes, and that the least motion allowable in our picture must not exceed 1–150 of an inch, otherwise the sharpness will be "shivered" to a visible extent. The larger the image, the more the necessity for obtaining a true circle, free from perceptible motion, and those working with very long focus lenses, or large cameras, will needs bear this rule in mind.

The first plan is to make a double exposure in the following way: Choose a scene when the moon is shining brightly, and arrange it so that Luna is nearing the border of the view as seen on the ground glass, and moving towards the edge of the plate. Expose quickly for the moon alone, which for an image one fifth of an inch in diameter must not exceed five seconds; one eighth of an inch, not more than eight seconds, and so on. Close the shutter, and replace the slide, then wait until the moon has passed out of the field of view, then make the exposure

WILFRED A. FRENCH BEETHOVEN'S BIRTHPLACE, BONN

on the scene, giving ten to thirty minutes with f. 8, according to the light and class of subject.

Another way produces splendid results, though the methods employed are partially untrue. During the daytime we make a half-timed negative of a pretty landscape, with masses of clouds surrounding the sun, using either films or plates, and when night comes on and the moon is in the same position in the heavens, another exposure is made, this time on a film, and with just enough time to give us an outline of the moon alone. The two negatives are now superimposed and printed together, the only care being to get the image of the moon in its proper place in the sky. The remainder of the moon negative ought to be free from any trace of image, and will be, if the exposure and development have been carried out correctly. The only justification there is for offering this plan is that it gives us a real moon, with of course the subservient parts illuminated by the orb of day.

A further plan that will give realistic effects is to make a genuine moon exposure, and then stripping the film from the plate with hydrofluoric acid, cut out the moon and place it over the daylight negative in its proper place. In doing this, the transferred moon will be slightly enlarged, which is the object to be attained, as the worker will find in making negatives direct of the moon, old Luna will not appear as large in proportion on the plate, as the eye makes it in Nature; hence the necessity for a "doctoring," and thus correcting where our optical outfit is deficient. If the stripped film is dried and greased on to a plate, we can use this moon as a stock

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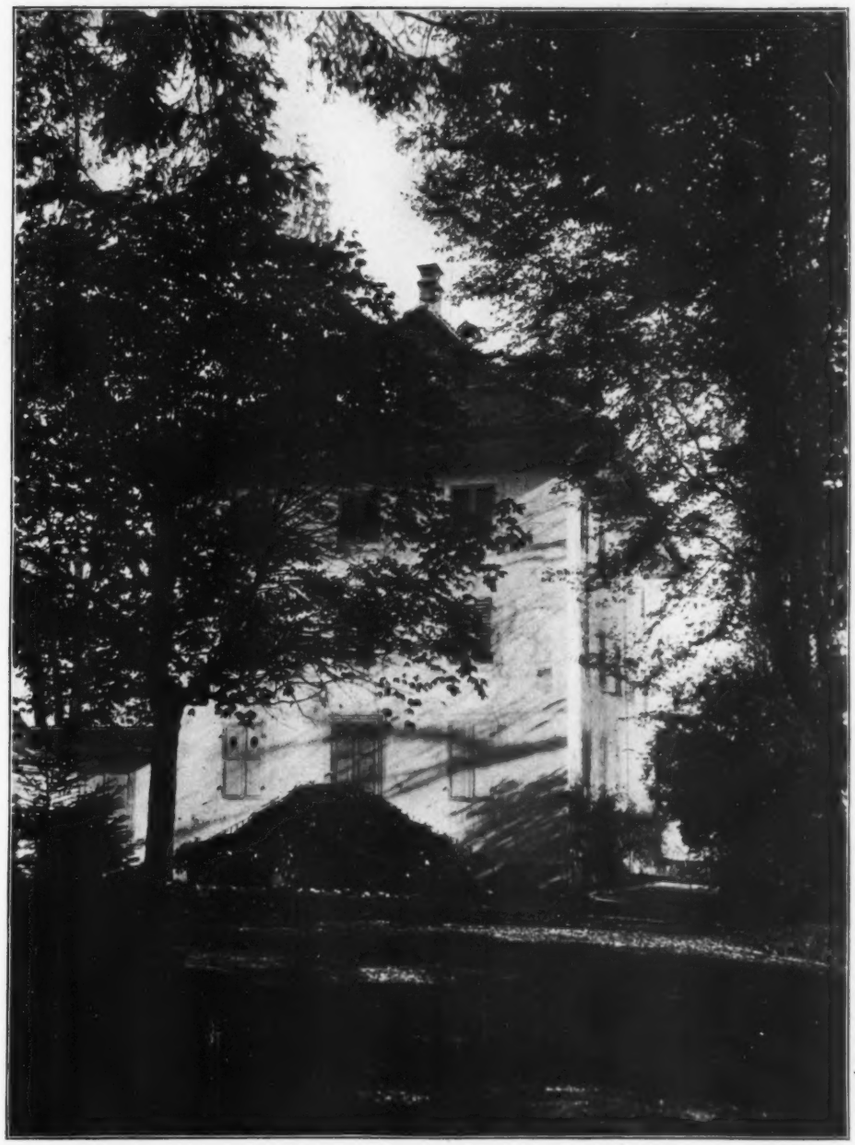
WILFRED A. FRENCH
HEAD OF BEETHOVEN



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negative for printing in the heavenly orb on any of our night-made landscapes or other scenes.

In the making of pictures of the heavenly bodies, the photographer will run against a proposition that he may not hitherto have felt the need of mastering. I refer to the visual and chemical focus of these distant planets. Lens makers usually advertise their products as corrected in this respect, but not many of them, if any, will depict the celestial worlds sharply by a visual focusing on the ground glass, and there is no set rule that can be quoted which will answer for all sizes and makes of lenses, as they differ in proportion to the extent of their focal length, and amount of correction. The only way to find out is by making actual tests, and the most satisfactory method is to set the camera up with the longest focus lens in position, and bring one of

MRS. M. S. GAINES

the bright stars to the sharpest image possible on the screen. Put in a fast plate, and expose ten minutes; rack out the lens a quarter of an inch, and without moving the camera expose another ten minutes. Do this for six consecutive times, allowing say five minutes between each exposure, and marking on the bed of the camera the positions of each of the exposures. On development, you will readily see the difference between the image made by the visual focus and those of the five succeeding ones. Providing you have carried the experiments out sufficiently, one of the five will be your indicator for future work. Make a note of the distance the chemical focus extends beyond the visual, and you will have a sure guide with that particular lens when photographing any of the planets.

The development of plates exposed on any of these subjects calls for tentative methods. We must strive for softness, so that the existing contrasts may be modified as much as possible. A well-diluted pyro-soda solution will best harmonize with most makes of plates, and the manufacturer's formula weakened with double quantity of water will enable us to control the results to the greatest possible degree.

It is doubtless apparent to all that the sky in the negative of these night scenes must be almost free from density, otherwise we lose the effect we are seeking. This can be attained in development by painting over the sky part, as soon as the image can be seen, with a solution of bromide of potassium, which restrains further action. Local reduction can also be done with

PEAR BLOSSOMS

any of the well-known agents, but a better way, if carefully done, is to take the negative after drying, and gently rub the dense portions with a tuft of absorbent cotton moistened occasionally with alcohol. This is one of the easiest ways of reducing the density and should be tried by all who are unacquainted with its efficacy.

The printing may be done on platinum, or any of the development papers, which give black and white results. There used to be on the market a green albumenized paper which produced moonlight effects in the most realistic manner, but I have not seen or heard of any being offered for some time. If the worker is in a position to procure any, he ought to do it; if not, let him try making a carbon, which can be had in suitable colors, and he will get an effect that will surely satisfy.

The instructions here offered may appear elaborate, and even impossible to the tyro, but in practice they are as simple as any of the better-known departments, and only want a little care in execution to produce the most exquisite examples one can have by photography.

It is a new field amongst the masses, and is well worth delving into, as it opens up possibilities undreamed of by the diurnal worker.

THE PRINCIPLES OF PHOTOGRAPHY BRIEFLY STATED

PHIL M. RILEY

Fifth Paper — Intensification and Reduction

1. *Purpose of Intensification and Reduction.* — Intensification and reduction are two after-processes for improving the printing quality of negatives. When plate, exposure, and development have been brought into complete working harmony with each other, a perfect negative results, in which all the gradations of light and shade in the object photographed are proportionately represented by corresponding gradations of density. After a little practical experience this will probably happen in nineteen out of twenty cases, but the twentieth requires some one of the after-processes which this paper describes. Experienced photographers frequently make miscalculations at some stage in the making of the negative, such as carrying development too far or stopping it too soon, and when it is dry they discover that it is a little too strong or too weak, too dense or too thin, and find a satisfactory remedy in intensification or reduction.

2. *What is Intensification?* — Intensification is the process of increasing the printing density of a negative, in order to produce a more brilliant print, or to secure a greater amount of contrast or detail. The problem is to strengthen the general density and add to the contrasts of the image if possible. As the negative image is composed of particles of metallic silver, the ideal way would seem to be to add more particles of silver to those already forming the image. This method, however, presents a number of difficulties in manipulation, besides the fact that the salts of silver have a tendency to stain the gelatine film. Therefore methods are usually employed by means of which the metallic silver of the image is changed to some compound which, by its greater opacity, offers more resistance to the light than did the silver, and thus the purpose in view is effected. Mercuric chloride is without doubt the most satisfactory and reliable means of performing this process. Intensification consists in converting the metallic silver of the image into a double salt, a chloride of silver and mercury, by means of mercuric chloride, and the reduction of that salt to the metallic state by abstracting the chlorine with the aid of a ferrous oxalate developer. The practical result is that the original silver image is increased by almost double its weight of mercury, the opacity of this image of silver and mercury combined being much greater than that of the original silver image. This process has the advantage that it may be repeated as often as desired to get the required amount of opacity.

3. *Kinds of Negatives Improved by Intensification.* — Intensification is at best only a makeshift to secure a good negative from a poor one; and if it is possible to make another exposure and get a good negative, the results will be enough better to amply reward the worker. This applies equally well in cases requiring reduction, although reduction is perhaps on the whole the more satisfactory of the two. However, when a second negative cannot be made, the poor one may be intensified so as to yield a comparatively good print. There are three kinds of negatives which may be greatly improved by intensification.

First of all are the negatives which were correctly exposed, but through an error were underdeveloped. Such negatives have plenty of detail, unless the degree of underdevelopment was extreme, but there is almost no contrast or density whatever, the shadows are quite clear, the image is flat and shows but little blackness at any point. The worker may have negatives which, although correctly timed, received so little development that the shadows are lacking in detail and appear to be but little more than clear glass. This is to quite an extent only an apparent lack of detail; sufficient detail is there if it can only be brought out. The ferrous oxalate intensifier is especially adapted to this class of work as it is in itself a developer, and redevelopment is exactly what is needed to bring out the latent detail and strengthen the whole negative.

Next are the overexposed negatives which were removed from the developer at an early stage because fog had begun to make its appearance. These negatives, the result of overexposure and underdevelopment, somewhat resemble underdeveloped negatives, being full of detail, but weak or thin in density, with little contrast between the high lights and shadows. The prints

LAURENCE MACOMBER CLOISTER, SAN JUAN CAPISTRANO

from them are soft and flat, without contrast, snap, or brilliancy. Intensification works wonders in such cases where there is sufficient detail and only contrast and opacity or density are required. When the fog has been removed by a clearing bath, the intensifying solution begins its work; and as its action is greatest on the metallic silver of the image, the shadows containing very little silver are not greatly affected as are the high lights, which soon assume considerable opacity, thereby producing the desired contrast.

The third and last kind are negatives which have been underexposed. Such negatives are benefited the least of any by the processes of intensification now known to photographic science. It may be safely stated that there is no satisfactory remedy for underexposure except the making of another new negative. If this cannot be done, the ferrous oxalate blackening solution recommended in this paper will accomplish more improvement in the underexposed negative than the majority of the other intensifiers now used. The reason for this is that the high lights of such a negative are somewhat strong while the shadows are clear and without sufficient detail; moreover, the ferrous oxalate solution is in itself a strong developer, and if the negative was but slightly underexposed, it will develop out more detail in the shadows as well as build up the opacity, so that this detail may not be lost in printing. If the negative was greatly underexposed, there is no hope for it; detail cannot be forced where there is none.

4. *Preparation of Negatives.* — Negatives which have been developed, fixed, washed,

and dried before intensification seem to have better contrasts than if intensified directly after washing as then none of the delicate gradations of the shadows are lost, as is the case before they have been dried. In reduction and in intensification it is essential to success that the negative should be free from hypo, chemical stains, or grease, and the necessity for thorough preparation of the negative cannot be too strongly impressed upon the worker.

Therefore, when about to intensify or reduce a negative, make sure first of all that it is thoroughly fixed. Should there be any doubt on this point, it will be well to soak the negative in water for a few minutes to soften the film and then refix it as directed in the paper on development, being especially careful to give it a thorough washing in running water to entirely remove all traces of hypo. This is important, as hypo in the film will cause stains after intensification, the negative will turn yellow, and in time will be destroyed and useless. The best hypo-eliminator is a good stream of running water if the fixation has been thorough and complete. If a negative is known to have been thoroughly fixed, but not sufficiently washed, or if the amount of washing is unknown, it will be well to immerse in a five per cent solution of alum for ten minutes just previous to intensification or reduction. This solution may be prepared by dissolving 91 grains of alum in about 2 ounces of water and adding water to make 4 ounces.

It is also advisable that negatives should be free from the fog or stain caused by overexposure or overdevelopment if it is possible to make them so. If not extreme, these troubles may be eliminated by immersing the negative in the following clearing bath: Thiocarbamide, 150 grains; citric acid, 75 grains; water, 16 ounces. Wash the negative when thoroughly cleared.

An almost entire reduction of the silver in the plate emulsion sometimes occurs upon developing a greatly overexposed plate, and the result is fog and a very dense image. In such cases the following clearing bath will be of service. The negative should remain in this solution until it is clear, and should then be washed as with the clearing bath above: Water, 10 ounces; ferrous sulphate, 1½ ounces; alum, ½ ounce; sulphuric acid, 20 minims.

Iridescent stains may be removed by rubbing gently with a tuft of absorbent cotton wetted in wood alcohol. Silver stains on the negative are not so easily removed, but they should be, if it is all possible to do so. They have the appearance of rusty colored spots, and the following is one of the best baths to remove them: Sodium hyposulphite, 2 ounces; sodium phosphate, 10 grains; lead nitrate, ½ ounce. Dissolve in 12 ounces of water and then add, alum, ½ ounce. Set the bath aside to clear before using, and when ready decant off the clear solution. After use, the negative should be wiped off with a tuft of absorbent cotton and well washed. The solution may be kept in a tightly corked bottle and used several times.

5. *The Bleaching Solution.* — With the preliminary preparation of the negative carefully attended to, the worker may give his attention to the actual processes in hand. First of all a bleaching solution must be prepared: Warm water, 10 ounces; hydrochloric acid, 20 minims; ammonium chloride, 227 grains; mercuric chloride, 227 grains. Mercuric chloride is not very soluble in water, but when mixed with an equal weight of ammonium chloride, it becomes much more so. It does not keep well in solution if exposed to light for any length of time; but if hydrochloric acid is used as directed in the formula, it may be kept in the dark room or a closet and used repeatedly until it fails to bleach the negative in a reasonable time. The hydrochloric acid also prevents the powerful hardening action of mercuric chloride on the gelatine of the film, and tends to prevent stains, but too much may induce frilling. In compounding this solution be sure to do so in the order given above, and do not add the mercuric chloride except in powdered form. Label the bottle "Poison" and set it away to cool before use. Mercuric choride is a corrosive poison and the fingers should be kept out of the solution as much as possible and thoroughly washed after each immersion.

6. *The Blackening Solution.* — To compound the blackening solution two saturated solutions are required, which must be kept separate in tightly corked bottles and mixed just before they are needed for use. The blackening solution itself should only be used for such negatives as are to be intensified at the same time; it cannot be used repeatedly like the bleaching solution.

GEORGE ALEXANDER ROSES

First prepare a saturated solution of ferrous sulphate; that is, dissolve as much of the ferrous sulphate as the water used will take up. Then add about three drops of sulphuric acid per ounce of ferrous sulphate used. Ferrous sulphate readily changes to a ferric salt by oxidation if exposed to air or water, but the addition of the acid hinders this change. Now prepare in a similar manner a saturated solution of potassium oxalate and to this add about three drops of oxalic acid per ounce of potassium oxalate used. The blackening solution is composed of: Potassium oxalate (saturated solution), 5 ounces; ferrous sulphate (saturated solution), 1 ounce.

The worker may not understand why this blackening solution has been referred to in a previous paragraph as a ferrous oxalate developer when to all appearances there is no such chemical in its composition. Ferrous oxalate is insoluble in water so that a solution cannot be made in the ordinary way, but the salt is soluble in a strong solution of potassium oxalate. For this reason it is always prepared by pouring a solution of ferrous sulphate into a solution of potassium oxalate. This operation must not be reversed, for if the potassium oxalate solution is poured into the ferrous sulphate solution, there is danger that the ferrous oxalate formed by the reaction may be precipitated. In chemistry it is a good general rule that it is easier to keep a chemical in solution than it is to get it there, although it may be readily soluble in certain liquids.

7. *The Process of Intensification.* — This process should be carried on in a subdued light; the dark-room lamp with an orange glass instead of the usual ruby furnishes an admirable light for the purpose. When the negative to be intensified is thoroughly prepared, lay it in a clean tray film side up and flow over it a quantity of the bleaching solution sufficient to cover it well. If the negative was a good one and no preparation was necessary previous to intensification, it should be soaked in clean water for a few minutes before immersing in the bleaching solution, until the film becomes softened. During bleaching rock the tray gently as during development. In a minute or two the image will begin to turn white. This change will continue until the image is bleached through to the glass on the under side of the film, and for uniform intensification throughout the negative it should be allowed to bleach until it is white through and

MITCHEL P. VUCASSOVICH THE ORIENTAL EXPRESS

through. But the nature and extent of the intensification can be regulated to some degree by the amount of bleaching allowed. In portrait negatives, for instance, and elsewhere, it may be desirab'e to intensify the shadows more than the high lights. In such cases remove the negative from the bleaching solution as soon as the shadows have become whitened and wash it quickly to stop the action of the solution. A little experience will teach the beginner just when the process has been carried far enough and sufficient opacity has been secured. A moment's thought will also convince the worker that it is always the shadow portions of the negative which bleach first. This may be accounted for by the fact that the particles of silver composing those parts of the image, being fewer in number and more scattered, are much more easily attacked by the solution than the large masses of metallic silver forming the opacity of the high lights. When bleached sufficiently, wash the negative for half an hour in running water or in at least twelve changes of standing water, allowing it to soak about three minutes between each change. This washing must be done in the dark room, for the solution has formed a double salt of silver and mercury which is quite sensitive to light action. The washing completed, examine the negative before the orange light for a moment and observe the results up to this point. The metallic silver of the image has been converted into the light-sensitive salt, silver chloride; moreover, the image shows a marked increase of deposit due to the fact that mercurous chloride is associated with every atom of silver chloride, thus forming a double salt. Owing to the whiteness of the image, however, it is less opaque than the original, and its color must be changed by reducing the silver and mercury salt to a metallic state. In other words the negative has been restored to such a condition that it may be redeveloped and additional opacity secured by the presence of metallic mercury with the silver. Now lay the negative in a clean tray film side up and flow quickly over it a quantity

W. A. BOGER — ADIRONDACK LANDSCAPE

of the blackening solution sufficient to cover it well. Rock the tray gently as before and watch the change carefully by the orange light. The image will quickly blacken and gain density. When thoroughly blackened to the desired point, remove the negative and wash and dry it the same as after ordinary development. If the desired amount of density has not been secured, the negative may be again bleached and blackened. In fact the whole process of intensification may be repeated until the required density is obtained.

8. *What is Reduction?* — Reduction is the process of reducing the printing density of negatives in order to diminish the printing time, or to remove excessive contrasts and harshness, or to bring out details hidden in dense opacity. Since the faults in these negatives are due to intense density of the image resulting from overexposure or overdevelopment, the process is in reality simply the removal of a portion of the metallic silver forming the image. Potassium ferricyanide and sodium hyposulphite are the best-known agents for performing this process, and, although many other methods are in common use, the theory of the working of them all is practically the same. With the chemicals mentioned, the insoluble metallic silver of the image is converted into a soluble salt — silver ferrocyanide — by the potassium ferricyanide, and is at once dissolved by the sodium hyposulphite so that it may be washed out of the film.

Reduction is usually spoken of under two heads, — general and local reduction. For general reduction the negative is immersed in a tray of the reducing solution and the reduction of the image takes place uniformly over all parts of the negative. Local reduction is the reduction of only a portion of the image, and is usually performed by soaking the negative in water until the film is soft and then applying the reducing solution with a soft camel's-hair brush to the parts of the negative to be reduced.

9. *Kinds of Negatives Improved by Reduction.* — Three kinds of negatives may be improved by reduction, and the first of these is the correctly exposed negative which has been overdeveloped. Such a negative has plenty of detail and the contrasts are strong, but it is very dark in color and dense, so that the printing time is quite long. Moreover, the prints from it are

hard and harsh, especially if it is a portrait negative, when the softness and modeling of the features are nearly lost, and if overdevelopment has been extreme, some of the detail in the high lights may be obscured in dense opacity. General reduction will yield an almost perfect negative in cases of this kind.

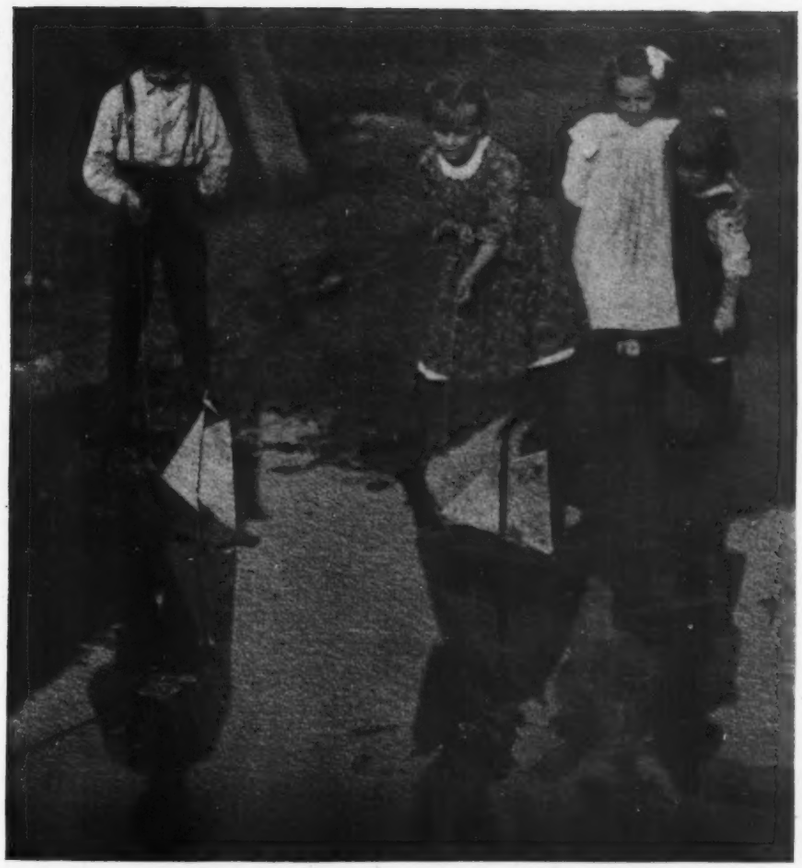
Then there is the slightly overexposed negative which has received full development in a normal developer. A negative of this kind has plenty of detail and a fair amount of contrast, but is too dense and requires a long time in printing. General reduction will be of great benefit. If overexposure was extreme, however, this process will not be of so much avail, for there would be no contrast and a flat, insipid negative would result in any case. Prints from such negatives are best made on some of the development papers, such as Velox or Cyko, by methods for producing contrast which will be treated later in this series of papers.

Finally there is the underexposed negative which I referred to under the subject of intensification, stating that it was benefited the least of any by that process. Let me repeat that a greatly underexposed negative is useless; do not bother with it. If underexposure was only slight, intensification will bring out all the latent detail there may be in the shadows and build up the opacity of the shadow portions of the negative. But the high lights which were strong and perhaps harsh at first, probably due to prolonged development in the hope of forcing out more detail in the shadows, have received a corresponding increase in opacity, making them very dense, and the contrast between high lights and shadows which was already too great has been altered hardly at all. Thus my statement that such negatives are benefited the least of any by intensification. If, however, the high lights are reduced locally after intensification, a much better, softer negative can be secured, and I have in my collection fair prints made from what at first seemed hopeless cases merely by applying first one process and then the other. If the negative is still too contrasty, it should be printed on some of the development papers by methods for producing softness which will be treated in a succeeding paper of this series.

10. *Preparation of the Negative.* — All that has been stated concerning the preparation of negatives previous to intensification applies to preparation for reduction, and it is essential that the worker should give just as careful attention to this detail of the latter process as to the former.

11. *Reduction with Potassium Ferricyanide.* — Prepare a ten per cent solution of sodium hyposulphite by dissolving 1 ounce of the salt in about 8 ounces of water and then adding enough more water to make 10 ounces of solution. In a similar way make a ten per cent solution of potassium ferricyanide; and as this solution is affected by light, it should be kept in a bottle of amber color or wrapped in opaque paper and kept in a dark place. Mark this bottle "Poison" and do not mix with the hypo solution until just before using. Reduction is best carried on in daylight, as the progress of the process can be more accurately estimated, but the light must be subdued. Never try to do this work near a window. When the negative to be reduced has been soaked for at least half an hour in water to soften the film, place it in a clean tray, film side up. Now pour into a graduate a quantity of the hypo solution sufficient to cover the negative, and to this add enough of the ferricyanide solution to make it a light straw color. A slight variation in the amount has practically no effect except upon the rapidity with which the process proceeds. Pour the solution over the negative and rock the tray gently, as in development, to secure uniform action on all parts of the film. The image will soon be seen to lose density, and the negative should be examined occasionally by transmitted light, being careful each time to rinse it in water to stop reduction and prevent streaks while holding it up for examination. When sufficiently reduced, wash the negative in running water the same as if it had just been developed, and set it away to dry. If at any time the reducer seems exhausted, add a little more of the ferricyanide solution; if it turns green, it is useless. Throw it away after use, as it will not keep for another time. This process is for negatives which have been overdeveloped or overexposed and need general reduction over the whole surface of the film.

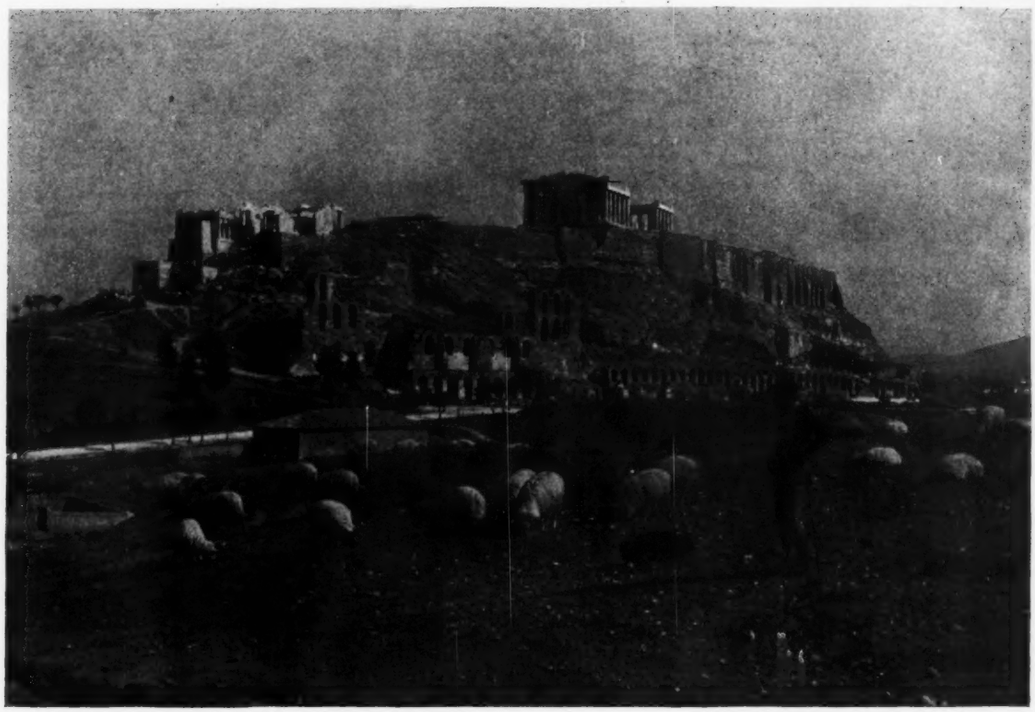
12. *Reduction with Ammonium Persulphate.* — There is also another class of negatives



Dr. F. DETLEFSEN THE BOAT RACE

which, although requiring general reduction as a result of overdevelopment, are too contrasty and need reduction of the high lights more than of the shadows. To this class may be added negatives which were slightly underexposed and have been overdeveloped to force out plenty of detail. These negatives are contrasty and hard, and harsh oftentimes even in the shadows. Reduction with potassium ferricyanide would destroy most of the detail in the shadows, and the amount of contrast would remain about the same. For these and all other negatives which would be benefited by a decrease of contrast an ammonium persulphate reducer should be used. This salt has the peculiar property of dissolving away the denser masses of metallic silver in apparently greater proportion than it dissolves the thinner layers which form the details of the half-tones and shadows, so that the high lights may be reduced considerably with but slight change in the shadows. In this way harsh contrasts may be greatly modified. The only difference between this and the ferricyanide process is in the chemicals themselves. The reducer should be made fresh each time just before using, as it does not keep well in solution. Immerse the well-soaked negative in a solution of ammonium persulphate,—15 grains to each ounce of water,—and when sufficiently reduced, stop the action by removal to a tray containing a ten per cent solution of sodium sulphite, made by dissolving 1 ounce of the salt in 8 ounces of water and then adding enough water to make 10 ounces of solution. The negative should remain in this solution one minute and no longer, or stain and hardness may result. Remove, and wash in the usual manner.

13. *Local Reduction.* — Local intensification has not been mentioned in this paper because



W. H. PARTRIDGE THE PARTHENON

it is at best a very delicate process requiring great skill, and even then it is seldom entirely satisfactory. Underexposed negatives which need intensification only in the shadows are best given a general intensification and then a sort of selective reduction with ammonium persulphate as just suggested. It will sometimes happen, however, that the contrast between shadows and high lights, and the density of those high lights are both so great that ammonium persulphate cannot fully remedy the defect; the result would be too great density of the high lights and too great reduction of the shadows. Local reduction in such cases is the last resort. It may be employed to advantage on many negatives to rectify such errors as overexposed skies, which would otherwise print as simply white paper when a cloud effect was hidden in the density; overexposed water, which would print in a similar manner but really contained beautiful ripples; white garments in portraiture, lacking detail of light and shade due to overexposure or overdevelopment; halation around windows in interior views, and many other cases too numerous to mention. The negative to be reduced locally should be soaked in water until the film is soft; and matters will be greatly facilitated if it then be soaked for a few minutes in a plain hypo fixing bath. Meantime prepare in a graduate a small quantity of the potassium ferricyanide reducer. Now with a soft camel's-hair brush apply the reducer with rapid, sweeping strokes where needed, and a few seconds after each application rinse the plate in a deep dish of clean water. This prolongs the process, it is true, but it insures more even reduction. This operation may be repeated until sufficient reduction has been obtained. The solution must be applied very evenly or some portions will be reduced more than others. It is probable that the worker will not be successful the first time this method is attempted, for it requires skill and practice. Amateur workers as a rule have plenty of spoiled negatives, and it is well to experiment on some of these first. A little practice will make local reduction an easy matter. When sufficiently reduced, the negative should be washed as usual.

A. A. GLEASON BREAKING WAVES

(*Note.*) — Through an unfortunate error, several plates were omitted from Table II in the March number. We therefore reprint this table here in its complete form, and trust that all interested will use the present table instead of that originally printed.

Table II. — This table gives ratios which are to be used in Table III. The first vertical column gives the comparative speeds of different brands of plates. The first horizontal column gives the comparative exposures under different conditions of atmosphere. Numbers at the intersection of vertical and horizontal columns give a ratio taking into consideration both speed of plate and condition of atmosphere.

COMPARATIVE SPEEDS OF PLATES AND FILMS	CONDITION OF ATMOSPHERE			
	Intense sunlight.	Sun obscured, but bright lighting.	Sun obscured, dull.	Heavy clouds, very dull.
Seed's S. 27, Cramer's Crown and Trichromatic, Hammer's Special Red Label, Standard Imperial Portrait, Stanley's S. 50, Eastman's N. C. Film and Kodoid Plate, Premo Film Pack. (These films, although listed in this class, are a trifle slower than the plates named above, and full exposure must be given.)	1	2	3	4
Seed's S. 26x, L. Orthochromatic, C. Orthochromatic, Non-halation and Non-halation Orthochromatic; Cramer's Banner X, Instantaneous Isochromatic and Instantaneous Isochromatic Non-halation; Hammer's Extra Fast, Aurora Non-halation and Orthochromatic Non-halation; Standard Extra and Orthonon; R. O. C. Plate, Eastman's Extra Rapid, New Record Extra Rapid, Ansco Film.	1¼	2½	4	5
Seed's S. 26, Carbutt's Eclipse and Eclipse Jr., New Record Orthochromatic.	1½	3	5	6
Cramer's Medium Isochromatic and Non-halation S. C.; Carbutt's Polychromatic D., Non-halation, Negative Film S. 27 and Ortho Portrait S. 27; Hammer's Fast.	2	4	6	8
Seed's S. 23, Cramer's Anchor, Carbutt's Polychromatic C.	2½	5	8	10
Hammer's Slow, Carbutt's Ortho Portrait S. 23, Agfa Isola.	4	8	12	16
Cramer's Slow Isochromatic.	8	16	24	32

FEDORA E .D. BROWN EASTER LILIES

WHERE THE LILIES LED

E. DRUSILLE FORD

"How didst thou learn the path?" the angel asked
A fair-haired child, whose feet had found the way,
Within the realms where reigns supernal day;
"The path which wiser ones, unconscious, passed?"

"I followed where the lilies led," he said;
"For, knowst thou not, where'er the Master trod,
These sweet, white things spring upward from the sod.
What need for wisdom where the lilies led?"

PHOTOGRAPHING IN EUROPE

F. H. MCCLURE

It is with the liveliest anticipations of pleasure that one contemplates a tour of Europe. Armed with a compact camera and inspired by visions of temples, statues, paintings, and scenes hallowed to the scholar and historian and immortalized in poesy and fable, one looks forward as eagerly and longingly as did the ancient Greek to the coming of the Olympiad.

Foreign faces, picturesque costumes, strange customs, magnificent scenery, enchanting shores with blue waters and gorgeous sunsets, treasures of antiquity, shrines of art and classic sources of joy and inspiration to the world,—it requires volumes to even name them, and who can resist their charms?

After a trip abroad, one is better able to judge and appreciate the beauties and blessings of his own country, and yet we occasionally hear an American say he prefers to see his own country first, which usually indicates indifference to everything that lies outside his own immediate interests.

With so much to see, accompanied by limited time and purse, the photographic tour under expert guidance furnishes the ideal way for the enthusiastic amateur to enjoy, study, and photograph the wonders and beauties of the Old World. The leader attends to the irksome and time-destroying duties of securing transportation and hotel accommodations, porters, carriages, and tickets of admission, and escorts the party in the shortest time and by the nearest route to the points of pictorial and historic interest. No time is wasted in looking for something to photograph or study. How many of us have wasted hours stalking the elusive photographic subject in a field that proved barren of results!

Craig Annan, the noted Scotch photographer, says the artistic temperament is especially sensitive to environment; stimulated by congenial companionship and free from petty delays of travel, the member of a photographic party is in fine condition to appreciate and perpetuate from the best point of view the fascinating subjects that are sure to appear in profusion, and often accomplishes more that he would by himself in twice the time.

The mental impressions received on a first visit to Europe are more important than the photographic ones, hence the camera and apparatus should be of the simplest and most compact form. Two of our party last year started out with bulky cameras which were abandoned in a few weeks for smaller ones.

For convenience and compactness, mechanical perfection, desirable size and correct relationship of width to height of image, I know of no camera on the market that equals the No. 3 A Folding Pocket Kodak.

The ubiquitous snap-shotter has long been a prolific source of unfavorable comment, but on a limited tour of the Old World, the man who can snap intelligently, and is familiar with his finder, his camera, and the laws of composition, will secure pictures where the one dependent on his ground glass will get nothing. This is especially true in Southern Europe, where anything photographic has such a fascination for the natives that constant watchfulness is required to prevent Young Italy from stealing into the foreground of an inspiring landscape. On several occasions, after intently studying the finder and selecting the best viewpoint, I pressed the button just in time to catch the grinning, dirty face of a breathless boy who had run a block to get into the picture. Often in the smaller Italian towns we were obliged to point the camera away from the subject we wanted, get the inquisitive rabble posed, then turn and snap in the opposite direction.

The developing machine is almost a necessity; it enables you to develop and classify your exposures as you go, to correct errors in exposure and lighting from day to day, and may be the means of saving your entire collection, as an officious foreign customs inspector may insist on unrolling your films, and the more anxious and agitated you appear the more liable he is to investigate. The machine allows great latitude in exposure, but to obtain platinum effects on

gaslight paper the negatives must be thin but full of gradation from the highest light to the deepest shadow. To obtain such a negative, the exposure must be carefully timed, as the developer and time of development are fixed, and a shutter with the smaller fractions of a second (1-25, 1-50, and 1-100) is desirable. Gaslight papers are deservedly growing in popularity, manufacturers are sparing no expense and vying with each other to improve their products, and the time is not distant when gaslight and bromide papers for the majority of work will leave the other papers as far behind as dry plates have the wet process. Personally, I prefer Rotox and Rotograph, on which beautiful and permanent sepias are produced by the well-known sepia toning tablets.

Local guides and hotel employees, like Patrick's wife, have a "fine sense of indiscrimination," are full of misinformation, and are perfectly willing to impart it to the unsuspecting tourist. When in Rome, three of us decided to take a trip independent of the party and consulted the hotel clerk, explaining that we wanted the ride outside the city walls which offered the greatest photographic possibilities. The affable clerk engaged a carriage, and for two hours we rode between walls twelve feet high. The driver explained every few minutes that just ahead was a *multo panoram* (grand panorama). At last we reached Monte Mario, which commands a magnificent view of Rome, but could have been reached in one third the time. The driver divided his fare with the hotel clerk and hailed us with a *multo panoram* whenever we passed him on the street.

It was a tree on Monte Mario that stirred Wordsworth to write:—

> "The rescued Pine Tree, with its sky so bright,
> And cloud-like beauty, rich in thoughts of home,
> Death-parted friends and days too swift in flight,
> Supplanted the whole majesty of Rome,
> (Then first apparent from the Pincian Height)
> Crowned with St. Peter's everlasting Dome."

THE SECOND AMERICAN PHOTOGRAPHIC SALON

As will be seen from the announcement in another place, pictures for the next Salon of the American Federation of Photographic Societies will have to run the gantlet in a fashion which photographs have never before experienced. In order to reduce the number of pictures uselessly shipped to New York, local committees will make a preliminary selection at various centers in this country and abroad. Pictures rejected by these committees still have the right of appeal, but it is to be presumed that only hopelessly inferior work will be thus refused, so that this right is not likely to be exercised to any extent. The survivors of this first ordeal are then to be passed upon by a jury of photographers. Presumably their work is solely to decide whether the pictures are entitled to be called photographs rather than etchings or wash-drawings, and to see that carelessly printed-in clouds are not hanging on the trees in the foreground. In other words, this jury should pass only on the technical excellence of the photographs submitted. Then, last trial of all, the certified photographs are to come before the jury of artists, who will decide whether the spark of divine fire that transforms a photograph into a picture is present. What passes these three trials should be indeed worthy of fame.

Frankly, although doubtless these precautions are taken to prevent the artists being again swamped with nine or eighteen thousand frames, the scheme is top-heavy and cumbersome. If both photographers and artists are to pass on the pictures, they should do so simultaneously. It is common comment that the painters admitted many pictures last winter which a jury of photographers would have rejected, and some of the pictures rejected by them have since been used to form loan exhibits with great satisfaction to the clubs which have exhibited them. It therefore seems to us that a mixed jury would give better results than the two juries as proposed.

EDITORIAL DEPARTMENT

But music tells
One secret of the world thro' which thou goest
To work with morning song, to rest with evening bells:
Life is in tune with harmony so deep
That when the notes are lowest
Thou still canst lay thee down in peace and sleep.
For God will not forget.

— HENRY VAN DYKE.

LOVE OF THE BEAUTIFUL

There is in the souls of most people a hunger and thirst for beauty, just as there is a physical hunger and thirst. Beauty and truth speak to their spirits through their senses and they cannot resist a sympathetic thought and feeling for harmony, whether expressed in color, form, or sound. Sometimes it is the perfume of mayflowers, the glory of an evening sky, or the concentrated harmony of sweet music; but in whatever form it comes to us, it is man's purest and most unselfish emotion. This love of the beautiful in nature and the power to see and feel this beauty is second only to the divine gift of expression or the power to create. For, after all, expression is necessary to life, since to express oneself rightly is to live and be happy in the highest sense. Some set it to music, others express it in words that burn and live; while others, yet, tell of their love in color, tones, and the subtlety of beautiful lines in pictures. They are the great artists of the world, the masters of music and poetry, of the lens and the brush, who create with the touch of genius what they see and feel.

When the true artist-photographer stands before his model, with his camera ready, somewhere within him stirs this sense of power to create. It is the spirit of art stirring within him. Then, under his hand there grows a picture of the vision before him, but the vision he has created will live on unchanging, while the other will fade and die. All that is best of his sitter he has rescued from the ruthless grasp of time and change. It is the triumph of art in photography.

INFLUENCE OF MUSIC

Sometimes the thing you see and feel you cannot express. You feel a sense of limitation. The invisible fetters that seem to bind you shut out from view the masterpiece you would make with your lens and plate. Then a musical genius, whom it is your good fortune to hear, voices your thoughts upon his violin. His music speaks to your soul. It breathes the spirit of beauty and romance and seems the very essence of eternal sunshine and peace. Every note is a caress, so tender and so eloquent that it expresses all you would put in your picture and more besides. The veil is removed and you see things with a clearer vision. Your soul blossoms like a rose under its sweet influence. The invisible power of the violin has stricken the fetters from your spirit, and it soars on the wings of genius. Out of its experience your mind begins to feel, select, arrange, and compose its material into pictures of wondrous charm. You have made the thing beautiful unconsciously because your inspiration has come from life.

PORTRAITURE

It is claimed by some that there has been no vitally new expression in portraiture in hundreds of years, and none in the painting of figures since Millet — followed far behind by Degas and Charles Keene. The new expression in landscape art has been foreseen dimly in some of Whistler's work, in Monet, in some of Winslow Homer's work, and here and there, tentatively, in that of other men. But the expression of the eternal movement in Nature and in all life, the poetry

and beauty of a new ideal in art, is still to come. This may be true of painting, but in photography, the new handmaid of art, we have a medium of genuine and effective art expression. We know that for years it was the reproach of the photograph that it was simply a copy, without skill and without art, without color, feeling, handling, or values, having the same relation to the real picture that the orchestrion has to the orchestra, or the graphophone to the human voice. That reproach, we submit, no longer remains. In the portraits of musical celebrities in this issue the artists have caught not only the likenesses, — this was to be expected, — but the character and the personality embodied in the individual sitters, with their varying moods, feelings, and expression.

In studying these portraits, which are not all made upon one model but differ as widely in their methods as works on the canvas, the individualism of the photographer, his temperament, his method of treatment, his artistic vision, and his mode of expressing himself are as apparent as if he had worked with tubes or paint-box. In this connection the question naturally arises, Will not the camera some day, in the hands of a master, produce a new ideal in art portraiture? Like electricity in the scientific world, photography is the coming agency in the artistic world. It offers the solution of the problem of combining the useful and the beautiful.

BEETHOVEN AND WAGNER

An event of no little importance is now engaging the attention of the musical world — the one hundredth anniversary of the first performance of the "Eroica" Symphony by Beethoven, which is being quietly, but fittingly, observed. It is with pleasure, therefore, that we are able to acquaint our readers, most of whom, it is safe to assert, are music lovers, with two pictures associated with the greatest of symphonists and never before published, viz., the birthplace and a bronze portrait of Beethoven. A description of the former will be found below. The portrait — the head done in bronze and resting on a square block of black marble — is by the eminent Austrian sculptor Wollek, and was exhibited at the German National Art Exhibition at Dusseldorf in 1902, where it was purchased by Mr. Wilfred A. French of the PHOTO ERA.

It would be manifestly unfair to institute comparisons between it and the numerous existing monuments erected, with all due reverence, to the memory of the master musician. In the first place each of these has its individual merits, quite apart from the attempt by the artist to produce an exact likeness. The imposing monument by Professor Zumbusch in Vienna, by far the most elaborate ever erected to a musical genius — unless it be the Wagner monument at Berlin — and the excellent portrait figures in Bonn and Boston, do not even assume to express any of the facial characteristics of this immortal genius. Klinger's sitting Olympian figure of the peerless composer, while ambitious, but strangely incongruous, in design, makes a strong appeal to the artistic sense, but fails to satisfy the music lover searching the features for marks of the great soul within. It seems to have been left to another artist — Wollek — to perpetuate the expressive countenance of that wonderful, creative genius. After several years of intelligent and enthusiastic study, and largely aided by the death-mask preserved in the Beethoven Museum at Bonn, Wollek has given us a portrait representing the strong, rugged, but highly sensitive nature of the man — a work full of power, imagination, and, withal, singularly fascinating. One of his strongest features, the wonderfully expressive chin, has been rendered with remarkable fidelity. Oddly enough, this facial peculiarity is noticeable in the portrait of one of our own musicians, illustrated in the current issue of the PHOTO ERA, whose readings of Beethoven's music are highly esteemed for their great strength, consistency and beauty. It will undoubtedly be of great interest to thousands of music lovers and admirers of Beethoven all over the country, to see this counterfeit presentment of the features of one of the greatest of the modern masters in music.

The Beethoven House, at Bonn, Germany, in which Ludwig van Beethoven (1770–1827) was born, is now fitted up as a museum, in which numerous portraits of the master, his family and his contemporaries, as well as his piano, quartet instruments, ear-trumpets, scores, letters and death-mask are exhibited. The chamber in which the great tone-poet first saw the light of day is indicated

by the quaint dormer window at the right of the picture. The house itself, one of the oldest in Bonn, still retains its original aspect. Engravings and lithographs of this historical landmark are sold by the custodian, consequently no photographs of the house are allowed to be taken. For this reason the author of our picture was compelled to secure it surreptitiously. Resorting to strategy, and after serious and apparently insurmountable difficulties, he succeeded in carrying away a precious souvenir of Beethoven's birthplace — a well-timed plate.

The Wagner Villa at Tribschen, on the shore of Lake Lucerne. Wagner settled in Tribschen, near Lucerne, after he had been forced to leave Munich, owing to the jealousy and opposition aroused by his friendship with King Ludwig of Bavaria. Wagner's friends, the Wesendoncks, placed their Lucerne villa at his disposal; and there, in comparative quiet and peace, he completed the scores of "Die Meistersinger" and the "Ring des Nibelungen." Here he also composed the "Kaisermarsch" and "Siegfried Idyll," and wrote his famous volume "Beethoven," as a memorial of the one hundredth anniversary of the great master's birthday in 1870. Wagner remained here six years, 1866–72, practically an exile from his native land. The villa, a plain, square structure, is delightfully situated near Lucerne, in view of beautiful scenery, and is a conspicuous object in the landscape as seen from passing steamers.

A HISTORICAL HOUSE IN DANGER

It was only last month that we published a picture of the birthplace of Paul Revere, stating that it was one of the few historical houses connected with his famous ride which are still standing in Boston. It is now to be torn down unless a sufficient sum of money can be raised to purchase it. The house has been for over fifty years one of the historical shrines to which pilgrims from all parts of the world have come. There has been little financial profit to the owner in these visits, and the march of improvement in North Square and the deterioration in value of the structure itself make its further existence almost impossible under the old conditions. The Twentieth Century Club hopes to save the house, and at the head of the movement are Governor Douglas, Lieutenant Governor Guild, Mayor Collins, General Appleton, and many others.

To carry out the project $17,000 is considered sufficient to buy the property and restore it to first-class condition. Then, of course, the need of an endowment fund will be felt, and a sum as large again will be needed to keep the house in shape. The maintenance of the house as a monument to Paul Revere would provide a most fitting memorial in his honor. Relics of the patriot would find a resting-place here, and it could be made a Revere museum as well as an interesting landmark.

The PHOTO ERA will be very glad to receive and acknowledge contributions for saving the house, and will turn them over to the proper authorities.

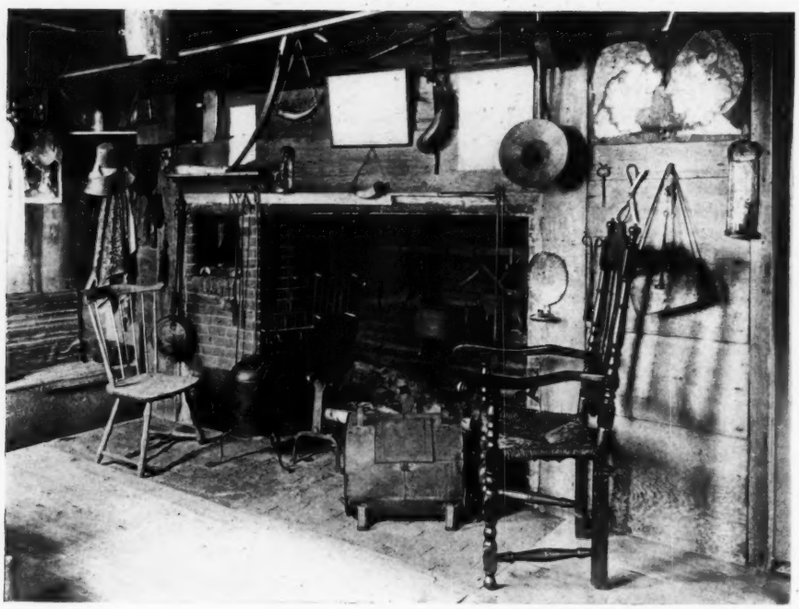
NECROLOGY

News comes to us as we are closing our forms of the unexpected death of Edward W. Newcomb, editor of the *Photo-American*. He will be sadly missed from the literary ranks of the photographic profession, and still more by those who had the pleasure of his personal acquaintance. Mr. Newcomb was a man of great artistic ability. He was versed in drawing, painting, music, and writing, although he had never had instruction in any of these subjects. His literary style was cheerful and personal, and his chatty columns will be much missed from the magazines. Mr. Newcomb was responsible for the general adoption of the backed plate, having sedulously inculcated its use, and also invented a convenient commercial backing. He had also introduced several much-used photographic chemical preparations.

We have also to chronicle the death of Edward Wuestner, who was well known for many years in connection with the manufacture of dry plates. Of latter years he has been traveling for manufacturers of card mounts.

THE ROUND ROBIN GUILD

Conducted by Elizabeth Flint Wade. Specially designed for the amateur photographer and the beginner. Membership may be obtained by sending name and address to the PHOTO ERA.



C. M. WHITNEY — FIRST PRIZE—GRANDFATHER'S KITCHEN

WHAT an addition to that volume of epigrammatic sayings might not Boswell have preserved for us, if photography had only flourished in Dr. Johnson's time. The "anfractuosities of the human mind," on which the good doctor was so fond of dwelling, find their fullest expression when a subject is placed before the camera.

"With what a compelled face a woman sits
While she is being drawn. I have noted divers
Either to feign smiles, or to suck in the lips
To have a little mouth; ruffle the cheeks
To have the dimple seen, and so disorder
The face with affectation, at next sitting
It has not been the same. I have known others
Have lost the entire fashion of the face
In half an hour's sitting."

Thus wrote — five centuries ago — that shrewd observer, John Webster.

Human nature repeats itself more often than does history. The same faults and follies that characterized the men and women of long past ages reappear in their descendants. Especially does the possessor of dimples still wish "to have the dimples seen," and smouldering vanity kindles into flame when one places himself before the camera. The present-day subject desires an artist with the genius of that famous Grecian painter, Apelles, who knew how to "ennoble a likeness." If there are twentieth-century Oliver Cromwells who wish to have every personal blemish appear in a likeness, they are yet to be heard from. We all have ideals of ourselves which we hope and expect to see brought out in our portraits.

No matter how often one sits for a picture there is a subtle difference in each portrait. An individual is possessed of an infinite variety of moods, and as a consequence of an indefinite variety of expressions. So each picture represents not the person truly, but some special mood present at the moment of the taking of his portrait.

"A picture is the past. Even ere its frame
Be gilt, who sate for it has ceased to be the same."

Phœbe Pyncheon, that interesting young woman in Hawthorne's romance, "The House of the Seven Gables," objected to sitting for a picture.

"Likenesses are so hard and stern," she said, "besides dodging away from the eye as if trying to escape altogether. They are conscious of look-

K. McM. TOWNER — THIRD PRIZE—INTERIOR

ing very unamiable, I suppose, and therefore hate to be seen."

Miss Pyncheon was speaking of the daguerreotype, and her comment that the likeness seemed to be "dodging away from the eye" is very trite and very clever, and well expresses the elusiveness of this special kind of portrait.

The artist to whom she addressed herself was obliged to acknowledge that most of his likenesses did look unamiable. The reason of this, he thinks, is because the originals who sat for the pictures were unamiable.

"There is a wonderful insight in heaven's broad sunshine," he affirms. "While we give it credit for depicting only the merest surface, it actually brings out the secret character which no painter would ever venture upon, even could he detect it. Here is a likeness," showing Miss Pyncheon a daguerreotype of a gentleman, "which I have taken over and over again, and still with no better results. . . . The original wears — to the world's eye — an exceedingly pleasant countenance indicative of benevolence, openness of heart, and other praiseworthy qualities. The sun tells quite another story, and will not be coaxed out of it after half a dozen patient attempts. Here we have the man, — sly, subtle, hard, imperious, and withal cold as ice."

We must surely agree with Holgrave that the sun is an impartial and a discerning Rembrandt, and not only likes to reproduce the lines of the face with unerring precision, but also seems to delight in revealing the secret sentiments and passions of the heart. A close observer may trace in a picture made by the sun the virtues, the vices, the weakness, the strength, even the content or discontent of the original.

Truly it is the camera which holds the "mirror up to Nature" and secures an accurate reflection.

COPYING OLD DAGUERREOTYPES

THE amateur who wishes to turn an honest penny may find a remunerative employment in the copying of old daguerreotypes. It is a great knack to be able to obtain a good copy of one of these old-time pictures. As Phœbe Pyncheon says, "they seem to be dodging away from the eye as if trying to escape altogether," and this elusiveness is more manifest when striving to reform the image on the ground glass of the camera. It must be placed "just so," or there will be a reflection or a blank.

The daguerreotype should be removed from the case and the glass taken from over the metal. If the picture is then set directly opposite a window, preferably a north window, the light coming only from this window and all other excluded, one can usually get rid of all reflection and secure a clear image.

The plate should not be overexposed. The picture is so delicate that one is inclined to give more time than is necessary in order to obtain a sharp negative.

The utmost care should be taken never to touch the surface of the picture, as the slightest touch will cause the picture to tarnish. It should be

L. S. CLOUGH SECOND PRIZE—ART GALLERY, CONCORD, N. H.

exposed to the air for as short a time as possible, and immediately bound up with the glass air tight. These precautions are absolutely necessary for the preservation of the image.

Use a developer that will force the shadows and retard the high lights, — that is, a developer that contains a chemical for giving detail in the shadows, and a chemical which will not give harsh high lights. Hydrochinon and eikonogen seem to meet this requirement as well if not better than almost any other developer.

The prints are more satisfactory if made on carbon paper, using a warm brown or sepia. Never use black or red tones.

Printed on carbon paper and framed in small oval or square frames in dull finished wood, the frame being not over a quarter of an inch in width, they become real art treasures.

From three to five dollars is the price which one should charge for reproducing in carbon an old daguerreotype.

A PICTORIAL INDEX

To one who does a great deal of printing, a pictorial index of his negatives will be a great assistance in choosing suitable pictures for special kinds of work. These pictures may be blue-prints, or one may make gaslight prints, either process being a rapid way of making prints. While one would of course like, and should try to make a good print, still, if it is not just up to the standard, it will do for the index. When making prints from new negatives, one could use the spoiled or imperfect prints for the index. The pictures are mounted in a scrap-book in the order in which the negatives are made, and the number and title of the negative written under its respective print. A more satisfactory adjunct to one's photographic "impedimenta" would be hard to find. It is, as well, an index of one's progress and a guide to future work, for one must remember always that one makes progress by using his failures as stepping-stones to success.

ROUND ROBIN GUILD PHOTOGRAPHIC COMPETITION

SUBJECT for the May competition, "Animal Study." Closes June 30.

First prize: A yearly subscription to *Art in Photography*, value $10.00.

Second prize: $5.00 in photographic books or magazines, published or advertised by us, to be chosen by the winner.

Third prize: The choice of a yearly subscription to the PHOTO ERA or the *Practical Photographer*.

Fourth prize: One number of *Art in Photography*, value $2.00.

SUBJECTS FOR COMPETITION

April.—"Cloud Study." Closes May 31.
May.—"Animal Study." Closes June 30.
June.—"A Country Road." Closes July 31.

A COUNTRY ROAD

INTENDING competitors will notice that the subject for June is "A Country Road." One would think nothing could be more prosaic, but every highway which runs through our land has a character of its own, and more than all, many phases have been described by poets who have found inspiration in these "leafy lanes," the "dusty highways," the "zigzag paths," or the "winding woodland ways."

A glimpse of a road suggests so much, whether it clambers a mountain side or runs through sunny meadows; whether it leads us up flowery

banks where children gather nosegays, or slips away into the shadowy depth of the forest.

It is possible that our promised "era of good roads" may blot out all of our picturesque lanes and by-ways, and give us the straight and broad and ample road with none of the alluring turns and bends that now entice us forward, each new vista convincing us that it "is better further on." But until that time comes, the amateur will find plenty of material lying close about his way, and unless he himself lingers in the "primrose path of dalliance" he can make a most artistic collection of photographs of these "winding paths of emerald fire."

If the Guilder will consult the January, 1904, number of the PHOTO ERA, he will find many alluring titles from which to select an appropriate and poetic name for his picture.

ANSWERS TO CORRESPONDENTS

MARY M. — Yes, all pictures not winning prizes or reserved for reproduction in the pages of the PHOTO ERA will be returned at an early date.

HOWARD S. — The formula for restoring light-struck plates has been published in the PHOTO ERA, but as you say you have only the 1905 numbers we repeat the formula for your benefit. Make up a bath of chromic acid, 30 grains; bromide of potassium, 60 grains; water, 10 oz. Soak the plates in this solution for ten minutes, wash and place in a dark room free from dust. The operation of soaking must be done by the red light. The plates lose some of their sensitiveness and the time of exposure should be double that of similar plates which have not been light-struck.

H. L. T. — For an alum fixing bath use hypo, 8 oz.; powdered alum, ½ oz.; water, 32 oz. Dissolve the hypo, and then the alum in the water. At first the solution will be a milky color caused by the alum. Let it stand until the precipitate formed by the alum has settled at the bottom, then decant the clear liquid and throw away the sediment. If the solution is used before the liquid is clear, the plates are liable to have a mottled or spotted appearance. The acid bath may be used several times, as it does not discolor as does the plain hypo bath after use.

FRANCES D. — You will find in the November, 1903, number of the PHOTO ERA an article on the lens, giving the definitions used in connection with the lens and explaining them. You will find in this article all the answers to your questions in regard to a lens.

F. G. — A weak solution of hydrochloric acid and alum will remove the yellow stain from a pyro-developed negative. Before clearing the negative, make prints from it, as sometimes this yellow staining imparts a fine quality to a print.

CHARLES VANDERVELDE 4th PRIZE—AN ORE SMELTER

DEAN. — A little gum dammar dissolved in turpentine makes a good retouching fluid. Dip the finger in the solution and rub the spot to be retouched very lightly. Sometimes a bit of surgeon's cotton is better, and one should take care not to leave a ring about the portion. The fluid must be wiped away, leaving just enough to give a tooth to the surface, so that the pencil takes well. Finely powdered pumice stone will be found very useful in roughening the film just enough to take the pencil. Rub with the finger, and brush off all superfluous dust. It is seldom one needs to resort to a retouching fluid if pumice stone is used.

ADA T. — No, indeed; sulphite of soda cannot be substituted for hyposulphite of soda for fixing plates. Sulphite of soda is used for blackening negatives that have been bleached in bichloride of mercury in the process of intensifying.

C. E. W. — The transfer paper to which you refer is no longer made by the company. I do not know where it can be obtained. No dealer to whose catalogue I have access advertises the paper.

DANIEL S. — Your query in regard to artistic mounting papers you will find answered at length in the April number of the PHOTO ERA. Your query came after the article was in type, and the editor is always glad when any Guild matter forestalls a query, as it seems to exemplify the aim of the Guild, to aid members along lines of practical work on which they desire more complete information than they possess.

THE PHOTO ERA EUROPEAN TOURS, 1905

For full information apply to PHOTO ERA PUBLISHING CO., 170 Summer Street, Boston, Mass.

Sundays in Italics.	Tour A. 67 Days, $535.	Tour B. 80 Days, $645.	Tour C. 88 Days, $700.	Tour I. 81 Days, $645.	Tour J. 87 Days, $690.	Tour L. 80 Days, $645.
June 17	New York	New York	New York	New York	New York	New York
June 27	Antwerp	Antwerp	Paris	Antwerp	Antwerp	Antwerp
June 28	Ghent	Ghent	Paris	Ghent	Ghent	Ghent
June 29	Bruges	Bruges	Paris	Bruges	Bruges	Bruges
June 30	Brussels	Brussels	Paris	Brussels	Brussels	Brussels
July 1	Louvain	Louvain	Paris	Louvain	Louvain	Louvain
July 2	Cologne	Cologne	Paris	Cologne	Cologne	Cologne
July 3	The Rhine	The Rhine	Paris	The Rhine	The Rhine	The Rhine
July 4	The Rhine	The Rhine	Paris	The Rhine	The Rhine	The Rhine
July 5	Heidelberg	Heidelberg	Paris	Heidelberg	Heidelberg	Heidelberg
July 6	Lucerne	Lucerne	To Lucerne	Lucerne	Lucerne	Lucerne
July 7	Interlaken	Interlaken	Lucerne, Interlaken	Interlaken	Interlaken	Interlaken
July 8	Bernese Oberland	Bernese Oberland	Bernese Oberland	Bernese Oberland	Bernese Oberland	Bernese Oberland
July 9	Berne	Berne	Berne	Berne	Berne	Berne
July 10	Lake Geneva, Territet	Lake Geneva, Territet	Lake Geneva, Territet	Lake Geneva, Territet	Lake Geneva, Territet	Lake Geneva, Territet
July 11	Simplon Pass	Simplon Pass	Simplon Pass	Zermatt, Gornergrat	Zermatt, Gornergrat	Zermatt, Gornergrat
July 12	Lks. Mag're & Lugano	Lks. Mag're & Lugano	Lks. Mag're & Lugano	Simplon Pass	Simplon Pass	Simplon Pass
July 13	Lake Como	Lake Como	Lake Como	Lks. Mag're & Lugano	Lks. Mag're & Lugano	Lks. Mag're & Lugano
July 14	Milan	Milan	Milan	Lake Como	Lake Como	Lake Como
July 15	Milan	Milan	Milan	Bergamo	Bergamo	Bergamo
July 16	Venice	Venice	Venice	Venice	Venice	Venice
July 17	Venice	Venice	Venice	Venice	Venice	Venice
July 18	Venice	Venice	Venice	Venice	Venice	Venice
July 19	Venice, Chioggia	Venice, Chioggia	Venice, Chioggia	Venice, Chioggia	Venice, Chioggia	Venice, Chioggia
July 20	Ravenna	Ravenna	Ravenna	Ravenna	Ravenna	Ravenna
July 21	Bologna	Bologna	Bologna	Bologna	Bologna	Bologna
July 22	Florence	Florence	Florence	Milan	Milan	Milan
July 23	Florence	Florence	Florence	Milan	Milan	Milan
July 24	Florence	Florence	Florence	St. Gothard Pass	St. Gothard Pass	St. Gothard Pass
July 25	Florence	Florence	Florence	Furka Pass	Furka Pass	Furka Pass
July 26	Assisi	Assisi	Assisi	Tête Noire	Tête Noire	Tête Noire
July 27	Perugia	Perugia	Perugia	To Chamonix	To Chamonix	To Chamonix
July 28	Orvieto	Orvieto	Orvieto	Chamonix	Chamonix	Chamonix
July 29	Rome	Rome	Rome	Chamonix	Chamonix	Chamonix
July 30	Rome	Rome	Rome	Geneva	Geneva	Geneva
July 31	Rome	Rome	Rome	To Turin	To Turin	To Turin
Aug. 1	Rome	Rome	Rome	Turin	Turin	Turin
Aug. 2	Rome	Rome	Rome	Genoa	Genoa	Genoa
Aug. 3	Tivoli	Tivoli	Tivoli	Pisa	Pisa	Pisa
Aug. 4	Albano, Nemi	Albano, Nemi	Albano, Nemi	The Eastern Riviera	The Eastern Riviera	Rome
Aug. 5	To Naples and Capri	To Naples and Capri	Rome	The Western Riviera	The Western Riviera	To Capri, Capri
Aug. 6	Capri	Capri	Anzio	Monaco, Monte Carlo	Monaco, Monte Carlo	Sorrento
Aug. 7	Sorrento	Sorrento	Pompeii, Capri	The Corniche Drive	The Corniche Drive	Amalfi Salerno
Aug. 8	Amalfi, Salerno	Amalfi, Salerno	Taormina	Marseilles	Marseilles	Pompeii
Aug. 9	Pompeii	Pompeii	En route to	Arles, Nîmes	Arles, Nîmes	Naples
Aug. 10	Naples	Naples	Olympia	Pont du Gard	Pont du Gard	Naples
Aug. 11	Naples (sail)	Naples	Delphi	Carcassonne	Carcassonne	Palermo, Monreale
Aug. 12	Due in N. Y. Aug. 23	Palermo, Monreale	Corinth	Lourdes	Lourdes	Palermo
Aug. 13		Palermo	Athens	Gavernie	Gavernie	Palermo, Cefalu
Aug. 14		Palermo, Cefalu	Athens	Pau	Pau	Selinunto, Girgenti
Aug. 15		Selinunto, Girgenti	Athens	Angoulême	Angoulême	Syracuse
Aug. 16		Syracuse	Athens	Tours	Tours	Taormina
Aug. 17		Taormina	Athens	Loches	Loches	Taormina
Aug. 18		Taormina	Athens	Amboise, Blois	Amboise, Blois	Taormina
Aug. 19		Taormina	Athens	Chartres	Chartres	Taormina
Aug. 20		Messina	Athens	Paris	Paris	Messina
Aug. 21		Naples	Epidaurus	Paris	Paris	Naples
Aug. 22		Naples (sail)	Mycenæ, Tiryns	Paris	Paris	Naples (sail)
Aug. 23			Cnossus in Crete	Paris	Paris	
Aug. 24			Patmos, Samos	Paris	Paris	
Aug. 25			Delos, Andros	Rouen	Rouen	
Aug. 26		Gibraltar	Salamis, Eleusis	Caen	Caen	Gibraltar
Aug. 27		Due in N. Y. Sept. 5	Corfu	Cherbourg (sail)	London	Due in N. Y. Sept. 5
Aug. 28			Brindisi	Due in N. Y. Sept. 6	London	
Aug. 29			Naples		London	
Aug. 30			Naples		London	
Aug. 31			Naples		London	
Sept. 1			Naples (sail)		London	
Sept. 2			Due in N. Y. Sept. 13		London	
					Due in N. Y. Sept. 12	